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Foreign Language Teaching and the Office of Education

I APPEAR before this group with mixed emotions.* My academic career will not reveal specialization in linguistics. My teachers endured my attendance in Latin classes for four years. My German and my French were sufficient to permit someone to certify that I had met the graduate requirements. But my enthusiasm for study in the language field can perhaps be described as modest, at best.

True, I have substituted for absent language teachers during my service as high school principal and superintendent. And, I have spent much time trying to locate language teachers who could make the teaching of foreign languages as interesting and as worthwhile to students as science, or music, or literature. And I take pride in knowing that some of those teachers are still making language study a fine educational experience for their pupils.

These introductory remarks are to let you know that my concern for quality teaching of foreign languages is of long standing even though I make no pretense of being a language teacher, or of being sufficiently aware of your specific problems and advances to think that I can tell you anything about what to teach or how to teach it.

When I note that the enrollment in Spanish is high schools increased from about 273,000 in 1928 to 444,000 in 1949, while in Latin it decreased from 637,000 to 422,000, and dropped from 406,000 to 255,000 in French, and that the total enrollment in foreign languages dropped from 1,372,000 to 1,180,000 during that time, I do not know whether to be glad or alarmed. Similarly I do not know how to react to merely the enrollment facts that now 200,000 elementary pupils are enrolled in foreign language study as against 114,000 six years ago. You and I have seen enrollment in a foreign language class that resulted in little understanding of the language and much antipathy to anything con-

nected with it or the people that spoke or wrote or taught it. On the other hand, we have seen foreign language study that opened vistas of understanding of language structure, that presented challenges to development of skill which led to lifelong vocational or recreational interest, and study that led down avenues of broad cultural exploration and of stimulation of new interests.

If smaller enrollments mean that high schools are restricting language teaching to pupils who have the abilities and the interests to profit by their enrollment; I rejoice. I rejoice too if high schools are limiting their enrollment in language to quality rather than to quantity study. If, on the other hand decreasing enrollments mean a decreasing concern in teaching students to be really proficient in foreign languages, then I am concerned. Today, there is increasing, rather than decreasing, need for persons in our country who can understand and use languages other than English.

I know there is much to learn about the progress you have made and are making in the field of language study and teaching. Some of the basic assumptions in language teaching are being re-evaluated. Some of the techniques of foreign language instruction are changing. And these changes are altering in a significant way the achievements of students in learning foreign languages and understanding the cultures they represent.

I'm even told—not accurately, I trust—that you are kind to students who sometimes misuse their nominative absolutes or even their participles. That gives me encouragement, for I'm not at all sure I could identify these and other

* U. S. Office of Education, Department of Health, Education, and Welfare, Washington, D. C., at Thirty-Eighth Annual Meeting of the Central States Modern Language Teachers Association, Purdue University, Lafayette, Indiana, April 16, 1955, 12 noon CST.

constructions in English—let alone in any other language.

Although I am frank to admit my own inadequacies in foreign languages, I'd like to point out on the other hand—and very proudly too—that my colleagues in the Office of Education are capable in many tongues. I'm told that the people on our staff can speak between 20 and 30 languages, including among others, Arabic, Chinese, Turkish, Siamese, Korean, and Persian.

And, if that isn't sufficient, the presence in the same building of the language experts of the Voice of America provides a reserve of competence which makes it possible for us to talk with more than 1500 visitors from 60 countries in their own languages. In a very real sense, we constitute an international language group, and we are conscious each day of the value in being able to communicate through speech or written form with those who speak or write some language other than English.

Many of you have worked with us closely over the years. Some of you have not. In any case, I know you will be charitable with me as I boast a bit of our staff and as I outline some of the considerations which guide our operations.

The Office which I have the honor of heading conceives its role as that of assistant—both to the educational profession and to lay citizens. We seek to do more than serve the profession, and rightly so, for all citizens of our Nation, in the last analysis, govern the course of education both through their financial contributions and their offerings of dedicated interest and purposeful cooperation. Our job is to be concerned with the problems of *education*, which includes, of course, the problems of educators.

The Office of Education—broadly speaking—assists education in a three fold manner. Through administering a variety of grants-in-aid we assist land-grant colleges, Federally impacted areas, and vocational education programs. Through services of fact gathering, dissemination of information about education and of consultation, we seek to serve the broad reaches of education—not sponsoring particular aspects, nor promoting special programs but helping to make education more useful and effective. And significantly through research we

assist education by seeking to find new evidence to verify or disprove educational beliefs and helping to solve problems affecting the well-being of the enterprise you and I are proud to serve. Thus we seek to provide basic knowledge important for the maintenance and improvement of education.

Coming now to your own particular interest, many evidences point to the fact that today many Americans are considering the role of foreign languages with a new and sobering care.

We are conscious of the shrinkages of distance which make countries at the Antipodes no farther than three days' flying time from any part of the United States. We are becoming painfully aware that the speed of travel is matched by a paradoxical and perhaps dangerous slowness of adjustment to the exigencies of our relationships with our Italian, Turkish, Lebanese, Iranian, Burmese, Malayan, Korean, Japanese, and other neighbors. We are growing in the conviction that our ways of life are being transmitted through murky windows, clouded by our inadequate understanding of what others are saying to us; and dimmed by the inadequacy of our own means of speaking to them.

These considerations and their corollaries: our international commitments, our international responsibilities, and even our international future are leading thoughtful Americans to a reorientation in their thinking about the role of foreign languages.

As I see it, this reorientation involves you not only in your role as teachers of your subjects but also in your role as partners in the total educational scheme.

Most obvious of these changes is the need for more persons in this country who can speak and understand more foreign languages. The reasons are many, and I cannot encompass them all. Let me suggest a few. Consider, for example, the new nationalism in such vast and important areas as India, Burma, Indonesia, and Korea. English, Dutch, or Japanese were language currencies in these countries a few years ago. Today, the colonial status of the countries I have named—and we can cite many others—has altered. It has been replaced by a vibrant nationalism.

Whoever would have more than a superficial acquaintance with these peoples now must

learn to communicate—or I might even say to be in communion—with them through their native tongues. Our dealings throughout the whole Near East depend now on Turkish, on Arabic, on Persian, on Hebrew, whereas a score of years ago French and English were currency enough. New nationalities like the Syrians, like the Lebanese, the Israelites, and the Transjordanians, and the crucial importance of the Saudi Arabians, the Iranians, and the Egyptians demand that some of us learn their native tongues and communicate with them as equals. Otherwise it is a real question if there can be developed a communion of spirit and purpose which is so essential to a community of nations.

The concept and the fact of communication, of communion, and of community are deeply inter-related. Hence the foreign language teaching responsibility of the schools takes on a whole new dimension—a dimension of qualitative *and* quantitative significance undreamed of a few years ago when Spanish, French, German, and English were the languages current in most lands. Who now can say that we can be satisfied with these in the light of present conditions? Who now will not admit that America's changed status and role demand that Americans in significant numbers learn Russian, learn Turkish, learn Arabic, learn Malay, learn Hindustani, learn Chinese, learn Japanese, learn Korean? What part of that teaching shall be a school, or a college, or a vocational responsibility?

I have been told that when the U. S. Army first moved into Seoul *one* American was available as an interpreter for General Hodge and his whole staff as they tried to reconstitute the country. I suggest that if that one man's competence had been multiplied a thousandfold, the history of the last few years might have been altered significantly.

The point of course is that we are in a period of history when America's role—even her survival—depends on American knowledge and understanding of peoples everywhere—knowledge of their mother tongues and understanding of their native ways. And if we are in fact to know and cooperate with our neighbors over the world, there must be Americans who are able to speak their languages, and read their languages.

The problem of language need as related to language interest is well illustrated in the case of Russian language study. Prior to the last war, Russian was a language little studied. That situation has changed. During the war, and particularly the early postwar period, the number of persons studying Russian increased rapidly, even if we do not count those who were engaged in Russian area and language programs of the armed services and various branches of the Government. The important role of the USSR in the war and during the years that followed focused our attention on that country. Russian language courses enjoyed considerable popularity.

But suddenly interest and enthusiasm have waned, at a time when our need is probably greater, when we certainly have much at stake in Russian relationships in the field of international diplomacy and understanding and leadership.

I think we should be concerned by this trend of study of the Russian language, because of its meaning in terms of our national interest. It is clear to us that the Soviet government is antagonistic to our system of American democracy. It commands a far greater potential, both human and military, than any we have so far confronted. If we are to work out any way of reducing the antagonism, this country has an urgent need of intelligent and loyal citizens with a good working knowledge of Russian to serve as our eyes, our ears, and as our voices abroad, not to mention trained people to translate Russian materials here at home.

Under the circumstances we cannot afford to regard Russian language study as an amusing fad to be dropped when it has lost its novelty, or as an awesome bogey in a cold war which at times blows rather hot.

We need not justify Russian or any other language study purely on grounds of the urgent necessity of national defense. Russians and other foreign peoples have many fine traditions, scientific knowledge, great literatures and cultural values, the understanding of which would be of benefit to us. If we are to make our own ways of life known to them and interpret what is good and what are the perils in their ways of living and thinking to our people, we must have Americans who can speak in their idiom to in-

terpret each to the other. It is by keeping alive interest in foreign languages and traditions whether we agree with them or not, that we help to feed the lamp of knowledge; and surely it will shine the more brightly when peoples across the world have a full flow of ideas, mutually understood.

In the light of this need for competence in many instead of a few languages—a need which we cannot hope to meet as promptly as we should like—altered patterns of emphasis in the teaching of languages and the use of languages inevitably result.

When I was a youth, I was told that it was wise for me to take Latin and German or French, so that I might be able to understand and enjoy literature and understand technical writings that otherwise would be unavailable to me. I was skeptical about that reasoning then. I know now it was deluding for my study of foreign language never brought me to the point where I could get half as much sense from literature of another culture as I could have obtained from a really good translation, nor did my language study bring me to the point where I would trust my translation of technical materials without checking with a really fluent reader of the language. The point I would make is that *my* language teaching was wrong in method, in time allotted, and in incentive to achieve the purpose of it as the purpose was presented to me. You are re-examining objectives, for you know that the availability of translations of the best of foreign literature and technical materials is far more readily available than in my youth. For many persons the significance of what the writers wanted to communicate can be obtained best through translations. You are re-examining methods, too, for you have proven that young children and adults can learn to speak and to read languages, but that the procedures most effective for young learners are not necessarily most effective for adults.

To be able to read one or two foreign languages is not today considered as necessary for persons in some fields as it was a score of years ago. The value of *good* translations is recognized—and with the value, the real limitation of the inadequate and imperfect attempts of the amateur. With the mounting pressures for

knowledge in so many fields has come a willingness to pay the penalty of the shortcomings which ignorance of the original tongue impose in exchange for the compensating advantages in time and effort of reading scientific, humanistic, and literary material in quality translation.

I would emphasize that this altered concept, far from removing a responsibility on you, actually imposes a heavier one. For this change in thinking requires that you teach foreign languages *to* others and that you translate foreign languages *for* others in this context. Our countrymen, as I see them, are calling for foreign language teaching that is increasingly thorough and intensive—teaching which will make more students bilingual in speech and thought so that they can be valid interpreters of the language and thoughts of others. Only thus will they adequately transmute foreign experience into our idiom for our understanding vividly, accurately, and truthfully; and conversely, convey our thinking and experience to our friends abroad in a real and vital manner so that both we and our *vis-a-vis* overseas can share each other's points of view.

Let me add to these observations three corollaries. The first is that thoughtful citizens generally—far from suggesting the only justification for language teaching is on the grounds that languages are to be used vocationally, recognize the value in language study on the same basis as music or other subjects hold for those who wish to study them because they enjoy them. This attitude is a positive and helpful one. It presupposes that students have the right to choose their studies whether or not they expect to put their learning to practical use. In a day when so many clamor for "useful" subjects to the exclusion of all else, we can applaud, as I do, those farsighted exponents of learning for learning's sake.

Moving from the general to the specific, I should add that our experience in teaching foreign languages at the two ends of the educational ladder—to youngsters in the grades and to adults in or out of college—is opening new vistas of achievement of tremendous significance.

Teaching a foreign idiom to children of six, seven, eight, nine and ten years old is exciting and challenging—exciting in the evidences of

interest and achievement, challenging in the needs we face to make such learning increasingly effective and meaningful. Nor dare we let our special interest lead us to undertake or promote it lightly. Involved are problems of curriculum development and correlation with later stages of learning. If we stimulate and start the teaching, can we carry it to the point of being more than a novelty? Will you create an abiding interest or merely satisfy a curiosity at an earlier age and make it more difficult to rekindle it at a later time? Involved are considerations of how such enterprise affects ways and means to expand and strengthen existing programs where and whether opportunities and responsibilities in other areas justify such strengthening and expansion. Involved are all the myriad problems of teacher training and recruitment.

Many challenges also face the language teacher helping adults to learn a foreign tongue. At these later stages of development the patterns of response in learning are different, but all who have worked with mature students with purposeful motivations are aware of the tremendous strides such students can and do make. The new direct techniques of training in the colloquial idiom are blazing trails of accomplishment wherever they are tried. Mechanical aids and assistant teachers are proving invaluable in such programs, as those who are familiar with the Purdue developments well know.

With increasing experience in these and related advances, we may be on the threshold—and I say so advisedly—we *may* be on the threshold of a renaissance of language teaching and language learning. If we are, I believe it will be the result of realizing that the importance of language teaching lies not in the experience of studying a language, but primarily in the gaining of a competence sufficient to use it wisely and well. The progress that we make over this threshold into the many-roomed mansion of language will be the progress that you and your associates across the country make through the breadth of your wisdom, as well as your zeal, and your energy. That you make progress is important to the culture, the economics, and the peaceful cooperation of Nations. Your task is far more challenging and exciting as I see it than that presented in the Classical Investigation Report back in the early

1920's. It causes you to view your work with a much broader and more contemporary view. So I should like to spend the remainder of my time viewing the contemporary scene.

I recently spent a month in Montevideo where I met with university scientists, social scientists, fine artists, ministers of education, and diplomats. They came from seventy nations, large and small, to decide what projects of technical assistance to underdeveloped countries, what exchanges of information and culture, what subventions to organizations should be approved under the budget of UNESCO, and what that organization could do to further international understanding and cooperation in the areas of education, science, and culture.

I talked with these representatives and heard the problems of many countries which are trying to make rudimentary education available to millions upon millions, yet in so many instances without the resources to make living more than bare existence. I appreciated that what appear as great educational deficiencies in our country appear to them as conditions beyond their fondest hopes.

At the same time those who come from countries underdeveloped economically often pointed out that they have rich and age-old cultures. They want to share their cultures as well as to extend to the masses education which will enable them to use and develop the natural resources they possess. Their problems center around rapid extension of education to increase literacy—and that requires vastly more trained teachers and school buildings than they have. It also calls for vocational education to enable them to farm and be competent industrial workers. It calls for education to learn health and sanitation. They need education to improve their economy. They need an improved economy to develop and support education.

I talked with representatives of countries which are devoting larger portions of their resources than ever before to education, for they are convinced of the importance of an educated citizenry to their national well-being. Some of these countries have ideologies to which we do not subscribe. Some would use education in ways we do not approve. But all of them emphasize more and better education for youth. Our desire for improved education is thus not unique

to the United States. It is part of a world wide quest, differing in emphasis between countries, but part of a pattern.

It, therefore, may not be out of place for me to suggest to you what seem to me some of the most significant of the educational problems we face here in the United States. The first seems to me to be *improving the quality of education* that increased demands of vocation, citizenship, home and health problems make essential if our children and youth are to have as good a start as our parents gave us.

When I left the university, boys commonly started work at 14 or 16. They got jobs either on the farm or in town. Their hands and muscles were the most important part of their worth. Today unskilled and untrained hands are not enough. A successful farmer today must know machinery, soils, hybrids, animal husbandry, taxes, marketing, and management. On the farm and in the city common labor needs grow less and less as work is mechanized. More and more skilled and technically trained persons are required in business and industry. Management of the household and rearing of a family tax the ingenuity of the most able and well prepared husbands and wives. And who can be a competent citizen today without knowledge of national and world affairs unthought of when my class completed its university work. More and improved education through school, and opportunities to continue adding to and perfecting that education, is now and will be in the future more largely a responsibility of schools and colleges because much that one needs to know and be able to do is more complex. Today's world calls for this instruction to be by trained persons who know what to teach and how to teach most efficiently.

The second problem I would note is that of *eliminating inadequacies in buildings and prepared teachers*. Great inadequacies have developed partly because we failed to make teaching attractive enough; first, to retain many who left for seemingly more desirable jobs; and, second, to recruit enough able young men and women to teach our rapidly increasing school enrollments. There is a current shortage of nearly 100,000 properly prepared school teachers. Nor have we, because of depression and war, provided adequate school buildings. A

shortage of about 260,000 classrooms in the Nation indicates that we are far from being in a position to provide the more and better education needed by the oncoming generations.

The shortage of teachers is but one of the areas where there is a deficiency in supply of trained persons. The Nation needs more scientists, nurses, engineers, and more skilled persons in other areas while higher education facilities—buildings and capable professors—are in short supply. At the same time there exists a “drop-out” rate from high school and college that constitutes an appalling waste of our needed manpower.

A third problem of American education is the clarifying and improving of administrative relationships. Public education, as a function of government, is unique. Its organization and support through politically elected representatives of the States in the legislatures determine very largely the overall policies under which schools and public colleges shall operate, the taxes that shall be used in their support, the kind of organization and control that shall govern public schools and colleges and universities.

Determining the wisest allocation of responsibilities and relationships between local, State and national units for education—both as to financial support, control of curriculum, of attendance, and of business affairs—i.e., keeping the proper balance between interest and concern of Government officials at local, State and national levels so that they will see that adequate school facilities are made available and that the money collected by taxes is used efficiently and wisely while at the same time avoiding undesirable political interference with the kind and quality of education provided, requires study and statesmanship of high order.

A fourth problem I would note applies to a sizeable number of States where the biggest single educational problem before them relates to *adjustments* they face because of the Supreme Court decision *relating to segregation*. Schools in seventeen States have operated for many years on premises which have been ruled as invalid. The impact of the decision challenges the highest statesmanship of each of these States to plan and carry forward processes of great educational, social and economic importance. The

impact of the decision has had profound world reaction in convincing many that our country takes more seriously than many believed its concern for equality of opportunity to those of all races.

A fifth problem I would emphasize stems from the fact that American education cannot be self-contained, as it was in our youth. Education is recognized by all nations as essential to their progress and security. Regardless of their ideologies, nations are pressing as never before to see that their citizens enjoy the benefits of education such as was never dreamed of before. Whether we like it or not, one of the great challenges to education in this country is the extent to which we can be influential in *helping education in all countries to be motivated toward human freedom and welfare rather than human exploitation and regimentation.*

Had I the time I should comment at some length on the healthy condition of education in the United States as a firm base on which to move ahead. There is wide-spread citizen concern and little in the way of complacency to hold us back from action toward eliminating inadequacies and deficiencies. We have in the United States the resources—financial, intellectual and spiritual—to provide as much and as good education as we really believe we should have. Public concern and available resources are essentials to improvement. We can expect to make progress if we also have the ability as educators to work together and to work with citizens generally to the end of wisely using those resources.

I have tried in a very sketchy way, to suggest some of the major problems of education in the United States. They are very big ones, and they affect the entire Nation, but they will not be solved by action in Washington.

The United States has 48 State autonomous school systems. Each is responsible for the laws which govern the organization and policies of the State. And, in the development of public education in this country each State has assigned by law to the individual school districts or to higher education institutions a very large

responsibility and authority for determining what shall be taught and how the schools shall be organized and operated. Each State has given a great measure of independence for operation and control of education to the representatives of the public who serve as school board members or college or university trustees or regents. This is a safeguard against centralized, government control. It also has proven itself to be a dynamic force for progress in education, for each community interested in good education for its children has been able to move ahead to supply this schooling without having to overcome the inertia of bureaucracy.

This plan of operation also creates problems, for some communities and States have been slow in recognizing sufficiently the need for increasing and improving the education of youth.

Each State, in 1954-55, is calling a State conference of citizens and educators to face up its educational problems and to plan a program of action for improving education that its own citizens believe in. Then in November of this year, representatives from each State will gather in Washington at a White House Conference on Education to consider together problems and procedures and progress in education in order that these may be related to the national interests, and that each State may profit by the thinking and practices of every other State in what it does and what it plans. All this is based upon the belief that educational needs will be provided by the people as rapidly and as completely as they are convinced that the needs exist.

Can anyone look at this picture of the problems facing education without being challenged by the immensity of the job, by the significance of the job, and without realizing that every citizen has a stake in education as well as a chance to play a part in improving his local and State schools and colleges, and hence the education of our Nation and through it of our world.

S. M. BROWNELL
U. S. Commissioner of Education

El Año Literario en España: 1954

DEFUNCIONES

MUEREN JACINTO BENAVENTE (14 de julio), Eugenio d'Ors (25 de septiembre), doña María Goyri de Menéndez Pidal (25 de noviembre).

BIOGRAFÍAS Y MEMORIAS

El premio "Aedos" se concedió a Antonio J. Onieva por su obra *Bajeza y grandeza de la vida de Dostoevsky*. También Juan de Castresana dedica una biografía a *Dostoevski*. Otros premios: el de la Dirección General de Relaciones Culturales a Joaquín Thomaz, autor de *Anchieto*; el premio "Virgen del Carmen" a Felipe Ximénez Sandoval por su *Cristóbal Colón, Evocación del Almirante de la Mar Océana*. De entre las varias biografías y memorias publicadas habrá que señalar *Benavente desde que le conocí*, de Santiago Córdoba, *Benavente. El príncipe que todo lo aprendió en la vida*, de Ángel Zúñiga, y *Osuna el grande. El duque de las empresas*, de Emilio Beladiez, tres obras con aportaciones de interés. No podemos menos de consignar la aparición de *El pantano (Del diario de una mujer)*, de Concha Lagos, quien hace su "puesta de largo" en nuestras letras con sus rápidos, pero hondos trazos de la vida de una mujer cordobesa en tierras gallegas. Todo en estas memorias es una combinación psicológica y social con un fino vuelo poético de refinada angustia. Siguiendo la tendencia de los recuerdos de la niñez tenemos dos obras de honda ternura: Juan Carlos Villacorta en *Cielo lejano*, y Juan Ruiz en *Historia en el sur*, esta última de matices literarios que recuerdan a Gabriel Miró. El indefatigable Melchor Almagro San Martín publica *La pequeña historia, Cincuenta años de vida española, 1880-1930*, en que relata minucias de los años aludidos. El casticísimo Antonio Díaz-Cañabate nos da un ameno run-rún cotidiano con *Lo que se habla por ahí*, y Madrid encuentra a sus entusiastas—¡quién no lo es!—en Eduardo Vicente, *Madrid*, José Antonio Cabezas, *Madrid*, y las *Historias de mi calle . . .*, de José María Sánchez-Silva, en

forma de cuentos. Por último citemos una especie de "Quién es quién" de Isabel Calvo de Aguilar con su laboriosa *Antología biográfica de escritores españoles*, de más de mil páginas.

CUENTOS

El premio "Juventud," del grupo y revista de este nombre, fué adjudicado a Manuel Pilares por *Los ángeles neutrales*, habiéndose premiado con sendos accésits a Juan Emilio Aragón por *La recomendación* y a Ismael Medina por *El garrafo*. El premio de cuentos para noveles de la misma entidad se concedió a Jaime Capmany por su *Nuevo cuento de Jinojito, el lila*, y accésit a Jorge Cela por *Juan Cuenca Toro, niño demente*. Este último es hermano de Cela el consagrado. Tres maestros del cuento recogen su maestría: Pío Baroja en *Los contrabandistas vascos*, Wenceslao Fernández-Flórez en *Fuegos artificiales*, y Tomás Borrás en *Algo de la espina y algo de la flor*. De entre los que comienzan a significarse o ya lo están, habrá que mencionar *La muerta*, de Carmen Laforet; *La partida*, de Miguel Delibes; *Los ahogados*, de Vicente Carredano; *Por la orilla del tiempo*, de José Corrales Egea; e *Historia en el sur*, de Juan Ruiz Peña. Los últimos tres son noveles de mucha promesa.

NOVELAS Y NOVELAS CORTAS

El premio "Naranco," de Tetuán, a Manuel López Ventura por su novela *La esponja*.

Los premios nacionales de literatura del Ministerio de Información y Turismo han recaído en Alvaro d'Ors por sus ensayos *De la guerra y de la paz*; el de novela a Tomás Salvador por *Cuerda de presos* (1953), que el año anterior obtuvo el premio "Ciudad de Barcelona"; el premio de poesía en Rafael Morales por su libro de poesías *Canción sobre el asfalto*. De estas dos últimas obras hablaremos más tarde.

El premio "Elisenda de Moncada," de la revista *Garbo*, fué otorgado a Liberata Masoliver de Raballat por su novela *Efún*.

El premio "Galdós," de la "Colección Júpiter y Danae," recayó en la novela *Ausencia sin retorno*, de Rafael Narbona.

El premio "Ondas," de la Sociedad Española de Radiofusión, se dió a *Sobre la tierra ardiente*, de Enrique Nacher, y en vista de que la novela *A instancia de parte*, de Mercedes Fórmica, precisaba premiarse por su valor literario, se creó el premio "Cid" para adjudicarlo a dicha autora.

El premio "Planeta," de la Editorial Planeta de Barcelona, recayó en la novela *Pequeño teatro*, de Ana María Matute, en la que unos títeres alegóricos cobran personalidad y se desenvuelven dentro de una honda ternura.

El premio "Pedro Antonio Alarcón," de Madrid, lo obtuvo el escritor bilbaíno Luis Antonio de Vega con su novela *El amor de la sota de espadas*, de ambiente bilbaíno, entre 1908 y 1914, de tipos reales, como su personaje central, "la Reverte," mujer torera, y otros más de aquellos años pre-bélicos.

El premio "Nadal," de Barcelona, ya famoso por ser el primero que se comenzó a ofrecer desde 1941 y por su prestigio, se ha adjudicado a la novela *La muerte le sienta bien a Villalobos*, de Francisco José Alcántara, quedando finalista Angel Oliver con *Días turbulentos*.

El premio "Fémina," de la Editorial Colenda, se ha adjudicado a *Algo para ti*, de María Luisa Martín.

Habrá que destacar las siguientes novelas publicadas: Juan Antonio Zunzunegui, *La vida como es*, cuyo título completo no damos por ser tan largo; se le ha adjudicado el premio "Larra-goiti" de la Sociedad Cervantina; es novela del hampa madrileña, de realismo barojiano e intensamente cruda y detallada; Angeles Villarta, *Una mujer fea*, que el año pasado recibió el premio "Fémina"; José Luis Castillo Puche, *Con la muerte al hombro*; Julio Escobar, *Teresa y el cuervo*; que ha sido galardonada con el premio "Anita Segovia" de la Sociedad Cervantina; Luis Antonio de Vega, ya citado antes, *Por primera vez en la historia del mundo*, que recibió el premio "Antonia Alcaide" de la Sociedad Cervantina; Elena Quiroga, *Algo pasa en la calle*, de grande y alta tragedia humana por su estilo y tema; Carmen Conde, *Las oscuras raíces*, que el año anterior recibió el premio "Elisenda de Moncada"; Darío Fer-

nández-Flórez, *Alta costura*; Manuel Halcón, *La gran borrachera*, de ambiente jerezano, con sus dos polos de éxtasis, el del vino y el de la contrición; Bartolomé Soler, *Tamara*, de ambiente y temas exóticos; José Antonio Giménez-Arnau, *El canto del gallo*, de título bíblico y tema religios-político; Manuel Pombo Angulo, *Sol sin sombra*; y el antes citado Tomás Salvador, *Cuerda de presos*, que en realidad pertenece a 1953 por haberse publicado en este año, que llama la atención por su crudo realismo con un fondo humano lleno de atisbos psicológicos entre pueblerinos y folklóricos.

El premio "Ciudad de Barcelona" de novela se adjudicó a Carmen de Rafael y de Kurtz por su novela *Duermen bajo las aguas*.

El premio de novelas cortas "Café de Gijón" lo han ganado dos mujeres, como ahora ocurre con frecuencia: Carmen Martín Gaite con *El balneario*, y María Josefa Canellada con *Penal de Ocaña*.

El premio de la novela corta "La novela del Sábado" se dió a Mercedes Ballesteros por *Eclipse de tierra*; el segundo premio se adjudicó a Antonio Pérez Sánchez por *Pipo, perro*.

POESÍA

El premio "Adonais," uno de los más codiciados y de más mérito poético, fué adjudicado a José Angel Valente por su libro de poesías *A modo de esperanza*, dándose respectivos accésits a José Agustín Goytisolo por *El retorno* y a Carlos Murciano por *Viento en la carne*.

Los premios del grupo y semanario *Juventud* se han adjudicado de la siguiente forma: A Gerardo Diego, premio de honor de poesía por su poema *Psique*; a Jaime Ferrán se concedió el premio "Juventud" por su poema *Ante la estatua de Alvaro de Bazán*, y accésits respectivamente a José Angel Valente por *Donde estuvo la voz* y a Demetrio Castro Villacañas por *Encendiendo una vela rizada*. Los premios de poesía para noveles a Pilar Paz Pasamar por su poema *Ablativo amor*, a Mercedes Saorí por *El cuarto*, y a Miguel Alvarez Morales por *Madre*. El premio "Gibraltar" recayó en Rafael Morales por su poema *Canción de amor a Gibraltar*. Como ya se ha advertido en la sección de "Novelas y Novelas Cortas," Morales recibió también el premio nacional de poesía

por su *Canción sobre el asfalto*, obra que contiene doce partes alusivas al vivir cotidiano y sus cosas y gentes, como "Los traperos," "Cántico doloroso al cubo de la basura," y tres partes dedicados a "Lejos queda el asfalto," "Dos odas," de temas religiosos, y "Ahora os hablo de mí," de inspiración íntima y personal. En grácil y clásica poesía, recoge Morales el vivir doloroso de los que sufren y el suyo, notándose con sutil suavidad la angustia del tiempo presente.

El premio internacional de poesía del Congreso Eucarístico de Barcelona recayó en Guillermo Díaz-Plaja por su *Vencedor de mi muerte*, publicado en 1953 con toda su obra poética anterior. Lleva un prólogo de Paul Claudel.

A Leopoldo de Luis se adjudicó el premio "Escultor José María Palma," de Melilla, por *El Padre . . .*, y a Ramón de Garcíasol (pseudónimo de un abogado que ejerce dignamente la poesía y la toga) por su *Hombre de la tierra* el premio "Escálamo." Ambos pertenecen al grupo de *Insula* y representan una de las facetas más sinceras, dignas y clásicas de la poesía contemporánea.

El premio Boscán, de Barcelona, recayó en Pío Gómez Nisa con su *Elegía por uno*.

El tercer Congreso de poesía española se verificó este año en Santiago, del 22 al 28 de julio, con asistencia de poetas de casi todas las regiones.

Vicente Aleixandre en su *Historia del corazón* se mantiene a la altura de siempre y sobre los demás, hondo y penetrante en ese su bucear poético por sentimientos humanos. También se destacan el antes citado Leopoldo de Luis con *El árbol y otros poemas*; J. M. Caballero Bonald, *Memorias de poco tiempo*; Celaya, *Paz y concierto*; Pilar Paz Pasamar, *Los buenos días*; José María Souvirón, *El corazón durante un año*; y Concha Lagos, *Balcón*, primer libro de poesías.

En la Colección Neblí publica por primera vez Lauro Olmo unas poesías con el título *Del aire*, alusivo a algunos temas. Es una gran promesa este manojillo de sentimientos que tocan el fondo de las cosas con el aire de su rebeldía.

El premio "Ciudad de Barcelona" de poesía

española se otorgó a José Gerardo Manrique de Lara por su "Pedro, el ciego."

Y Carmen Conde recoge la *Poesía femenina española viviente*.

TEATRO

La Dirección General de Cinematografía declaró desiertos tres de sus premios, adjudicando a José López Rubio por *La venda en los ojos* como la mejor obra dramática.

En el Concurso Nacional de Autores Noveles de Teatro se ha otorgado el premio "Calderón de la Barca" a Juan Antonio de Laiglesia por su comedia *La rueda*.

A principios de primavera se convocó un concurso nacional de zarzuelas inéditas, con dos premios; éstos han recaído en *Contigo siempre*, libro de Guillermo y Rafael Fernández Shaw y música de Manuel Parada; el segundo premio se concedió a la zarzuela *La alegría alcaldesa*, de Pedro Sánchez Neyra con música de Jesús García Lehoz, obra póstuma de ambos.

Como en el caso de la novela y la poesía, se nota una actividad febril, a veces muy sincera y de buen gusto en la producción teatral, procurándose la renovación de la escena española en toda su línea: desde la puesta en escena, la dirección, el sentido dramático de los actores hasta los mismos creadores de comedias. Gran parte de esta actividad se realiza con miras a llevar el teatro español a la altura de los escenarios fuera de la península. Así, por ejemplo, lo demuestran las actividades del grupo de "La farándula," que conmemoró su fundación de 50 años con un ciclo de comedias de Benavente, y la Tertulia Teatral "Café de las Once," del Teatro de Ensayo T.O.A.R. de los Círculos Juveniles Vincés, que celebró varias sesiones dedicadas a Eugenio O'Neill, Bernard Shaw, etc., representándose una escena de *Extraño interludio*; y en Valladolid se fundó el "Corral de Comedias" de teatro de cámara para representar comedias de extranjeros y nacionales. Otra fase de esta actividad aludida es las representaciones de obras extranjeras, como *El cuarto de estar*, de Graham Greene, que por su actitud católica basada en una honda interpretación del libre albedrío no gustó a algunos críticos timoratos o excesivamente quisquillos; *La alondra*, de Anouilh, sobre Juan

de Arco; Bernanos, *Diálogos de carmelitas*; Ugo Betti, *La isla de las cabras*; y Vittorio Calvino, *La torre sobre el gallinero*. Dentro del drama policiaco, gustaron mucho *Crimen perfecto*, de Frederick Knott, y *La ratonera*, de Agatha Christie. El auge del drama policiaco se nota en la formación de una compañía ex profeso y titulada "El criminal nunca gana," habiendo estrenado obras como *La muerte asiste al teatro*, de los hermanos Daniel y Antonio Baylos, especialistas en guiones radiofónicos policíacos. Un acontecimiento clásico fué *La destrucción de Sagunto*, de Pemán y Sánchez-Castañer, con música de Joaquín Rodrigo, así como las representaciones de *Edipo*, del mismo Pemán, y *Las manos de Eurídice*, de Pedro Bloch, de un solo personaje, cuyo papel hace Enrique Guitart, mostrando una gran maestría en su actuación. De entre los nacionales, habrá que resaltar la obra de dos noveles de gran promesa: *La mordaza*, de Alfonso Sastre, en que demuestra su capacidad técnica y fuerza poética dramática, ya probada el año anterior en *Escuadra hacia la muerte*, que sólo pudo representarse tres veces en 1953 y que tuvimos la suerte de ver en su última representación; y dos obras de Jaime de Armiñán, un poco desiguales, pero que prometen, *Eva sin manzana* y *Sinfonia acabada*. Del teatro clásico español antiguo tenemos la reposición de *La prudencia en la mujer* de Tirso de Molina, *El villano en su rincón* de Lope de Vega, y una comedia original de Fr. José Quintana y José Antonio Medrano, *Andrés de Urdaneta*, en la que se combinan los elementos históricos, poéticos y religiosos con buen sentido dramático. De Benavente se estrenaron dos obras: *Hijos, padres de sus padres*, y la póstuma *Por salvar su amor*, de corte y confección benaventinas hasta en sus respectivos títulos. *La muralla*, de Joaquín Calvo Sotelo, ha tenido alguna resonancia por su tema teológico. Señalemos otras comedias de interés: Miguel Mihura, *El caso del señor vestido de violeta*; Edgar Neville, *Veinte añitos*, continuación de *El baile* (1953); Ruiz Iriarte, *Usted no es peligrosa*; Antonio Buero Vallejo,

Irene, o el tesoro. *Don Juan Tenorio* tuvo y obtuvo una representación de gala, para la que Marañón escribió "La primavera de don Juan," publicado en los programas y en la prensa el 30 de noviembre. La zarzuela de *illo tempore* sigue interesando al público con reposiciones, durante el verano y otoño, del viejo repertorio y conocido: *El bateo*, *La verbena de la Paloma*, etc., etc. De la comedia arrevistada, sobresalió *Lo verás y lo cantarás*, que se estrenó a fines de agosto, como otras más, y que nos parece que alcanza cierta dignidad por sus pullas contra los alquileres por las nubes y otras cosillas más (entre ellas unos cuplets a base de un verso de García Lorca, "Que al río me la lleve").

Y termina el año teatral con la desaparición del Teatro Alvarez Quintero, antes Fontalba, para dar paso y puesto a una casa bancaria, repitiéndose inflexiblemente la historia de la vida de los corrales españoles en los últimos treinta años.

RESUMEN

¿Qué conclusiones? Se hace difícil recalcar nada ahora. El tiempo es el que juzgará de todo esto y otras cosas más. Hacer afirmaciones decisivas ahora es convertirnos en la gran cabeza del turco—o quizás del tonto—. No queremos dejarnos llevar de posiciones políticas o tendenciosas. No pertenecemos a peñas ni capillitas ni pandillas, ni mucho menos a partido político. Tiempos son éstos en que la verdad reside en el silencio. Mejor es no meneallo.

Pero antes de terminar consignemos nuestra desazón por no poder incluir aquí el año literario de los exiliados. Su difusión por tantos países no nos ha permitido reunir los datos que quisiéramos. Ellos también han laborado dignamente, en el dolor del destierro.

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An Experiment in Oral Testing

RECENTLY the Colgate University Department of Romance Languages adopted what we call the "single objective" approach to language study. That is, all students beyond the elementary level pursue either a reading or a conversational course in the foreign language. The problem of finding an adequate testing instrument for over-all achievement in the conversational approach is a matter of major concern for the proper functioning of this program. With the increasing emphasis upon the spoken language that has been in evidence throughout the country, it is felt that a brief discussion of our problems and what we have done to solve them will be of interest and value to other institutions which also feel the need for some standardized test of oral achievement.

Before taking up the problems which arose in connection with the design, administration and evaluation of C.O.L.E. (Colgate Oral Language Examination), the specific purposes of developing such a test should be more closely examined. In the first place, to the writer's knowledge there exists no "standard oral achievement" test in French or Spanish. Thus, it has been almost impossible to determine the validity of such relative terms as "advanced" conversation and "intermediate" conversation applied to various courses. It has also been extremely difficult to determine whether or not the conversation classes of one year are accomplishing as much as those of previous years. Furthermore, comparisons of the quality of oral work between different institutions is, under present conditions, an impossibility. In the written aspects of language work—reading, grammar, written vocabulary, and in the purely aural aspect—we do have at our disposal several widely accepted, extremely objective standard achievement tests. These tests may be mechanically marked and evaluated in terms of raw scores and percentiles and then they may be compared with national norms. With regard to these non-oral language abili-

ties, it is a relatively simple task to determine just where a given student, class or institution ranks. In designing C.O.L.E. we were attempting to produce an oral test which, by being to some degree standard and objective, could provide a similar measure of achievement in the spoken language.

The first group of problems which arose concerned the selection of materials and their manner of presentation. We may turn to these now, while leaving for the moment the equally difficult questions of administration and evaluation.

Deciding upon just what type of material, what vocabulary and what kinds of situations are to be included in any standard language examination, oral or written, can be a very perplexing business. The problem appears even thornier for the strictly oral examination. Should the student speak about everyday activities; getting up, going to bed, eating and other matters of daily routine, or should he be expected to discuss politics, history, fine arts and the culture of the linguistic area which he is studying? Or should some time honored situation be used, such as the tourist in the foreign land (buying tickets, asking directions, etc.)? In preparing C.O.L.E. we endeavored to provide as many opportunities as possible for the student to express himself in the foreign language in a wide variety of fields. Upon examination of several modern college texts, which stress the oral approach, we succeeded in forming a list of generalized topics which are for the most part covered in all. This list, which was to form a rough guide for the selection of material throughout the test, includes the following items: 1) daily routines; i.e. waking up, dressing, washing, etc., 2) family relationships; ages, relatives, etc., 3) buying and selling common articles, 4) eating in the home and in the restaurant, 5) travel experiences, 6) description of foreign lands, including climate, weather, geography, 7) social life and

customs and 8) amusements and sports, including some discussion of music and fine arts. Other generalized topics could be mentioned, but the above eight seem to cover fairly completely those activities and situations most widely treated. Needless to say, the vocabulary covering these topics would rate rather high in standard frequency counts.

A somewhat different, but very basic problem arose in connection with what might be called the "categories of oral expression." It was felt that the student should be permitted to show what ability he had in the techniques of narration, description and response to questioning instead of limiting the test to just one of these categories. Our choice of these three aspects of oral technique certainly would not preclude the use of other categories. For example, the formation of interrogative sentences by the examinee and the explanation of "how to do something" might also provide good vehicles for oral testing.

Once the range of subject matter and the categories of oral expression were determined, we were faced with the all important problem of presentation of the material. Since only one section of the examination was to employ the question-answer technique, and as any translation from the written word of one language to another would defeat the purpose of an oral examination, it was decided that a visual, non-verbal presentation of material would form a major part of the examination. Thus, photographs and simple drawings served as the basic stimulus for oral expression in three-fourths of the test. Visual material even supplemented the question-answer section by way of providing a "set" or background for a series of questions. For example, the student would be shown a photograph of a large city and then would be given some simple questions to answer, such as: "Are there many people in the streets?" "What is the man on the left doing?" Gradually the questions would become more difficult and would involve greater imagination on the part of the examinee. Towards the end of the question-answer section he might be asked: "Do you prefer small towns or large cities?" or "Are South American cities more beautiful than North American cities?" It must be remembered that while these questions

are asked, the student is looking at a photograph of a large metropolis. Although he can only find some of the more obvious answers in the photograph itself, the fact that he is being questioned on something relevant to the visual material provides a sense of unity to his responses. This method of questioning seems to approximate somewhat more closely a real life conversation on a given topic than does a series of questions presented "out of the thin air" and covering a wide range of subjects.

Our solutions to the preceding problems may be summarized at this point by describing the component parts of the Colgate Oral Language Examination. When the examinee appears for his test he is given a closed booklet containing the following sections:

1. *Narration*: a short anecdote, written in the foreign language, which the examinee retells in his own words.
2. *Description of simple actions*: a set of twelve stick drawings depicting graphically common verbs.
3. *Free Description*: a large photograph containing a wealth of detail.
4. *Responses to questions*: a series of questions presented to the examinee *aurally* and based upon visual material in the test booklet.
5. *Pronunciation and Intonation*: not an individual section of the examination, but considered a separate unit for the final scoring.

In the first of these sections, the student is given a period of three minutes to study the printed text of the anecdote; then without reference to the original he must retell it or comment upon it. Our use of the past tenses in this text tends to force the student into employing these more difficult forms in his own version. Perhaps the most serious defect of this type of question is that in some cases students possessing a high degree of visual retention were capable of giving an almost *verbatim* recitation of the original text, thus demonstrating their powers of memorization and retention rather than their ability to tell a story in a foreign language. This difficulty can, we believe, be overcome provided the student receives sufficient pre-examination preparation to permit him to understand that we are not interested in his ability for short term memorization, but in his facility in expressing himself in the foreign language.

In the second section, the student is asked to

describe a series of simple "stick drawings" depicting basic activities drawn from the areas of daily routine, travel, buying and selling, etc. The examinee is allowed 3 minutes to describe as many of these as he can. The performance on this section gives an excellent idea of the examinee's familiarity with and fluency in handling the most basic verbs of the language.

In section three of the examination the examinee is given 3 minutes to describe, employing as rich a vocabulary as possible, everything that he sees in the photograph *and* whatever the photograph may suggest to him. The photos themselves were selected with particular attention to their ability to evoke a personal reaction on the part of the examinee. For example, one picture shows an old European town with an elderly man reading to a group of children in the foreground. Several onlookers of various ages and occupations are also present. After describing the more concrete elements in the photograph, the better students can go on to talk about their own attitudes towards European society, who the people in the photograph resemble, and other personal reaction topics.

Section four was discussed to some extent when the problems of visual presentation were introduced. It will be remembered that in this part of the examination the student is asked a series of questions based on a photograph which serves as a "set" or "frame" for the responses. We found that 8 questions with some 15 to 20 seconds provided for the answers afforded a sufficient test of the students' skill in responding in the foreign language. At this point the factor of *aural* perception must be considered. That is, by having the examinee answer a question which he hears in the foreign language we necessarily inject an aural element into our examination. However, it would appear that the complete separation of the oral from the aural aspect of language study would be a needless, if not a false, division of what is in reality a unity. When the foreigner answers a question put to him by the native, he often makes use of the linguistic elements present in the question. In short, in designing C.O.L.E. we felt that although this response type of question does include a definite aural factor,

it nevertheless is a measurement of one of the basic skills in speaking a foreign language, and therefore should be included.

The problems involved in the administration of this type of examination will vary widely depending upon the physical plant and equipment available at each institution. As the examination must be given individually, or at best in small groups, the problem of "inter-student communication" is of prime concern. The typical written standard achievement test can easily be scheduled for one hour in a large lecture hall with all sections to be tested present at a single time and place. Since such an arrangement is impossible for oral testing, some system of alternate forms of the same examination must be devised; for the C.O.L.E. project, for example, five different "forms" all of approximately equal difficulty were used. Furthermore, it is highly desirable to complete the testing of all examinees in the shortest possible time, a day or two being ideal.

Turning now to more specific questions of physical plant and equipment, we are faced with certain problems inherent in oral testing. Keeping in mind our desire for as much objectivity as possible, it will readily be seen that the traditional instructor-student "interview" method of testing has been somewhat inadequate. Too much depends upon the mood of both examiner and examinee. What we wanted was a test running approximately 13 minutes, that would be the same for all examinees. It was particularly important that Section Four of the examination be uniform in its presentation. Fortunately, we had at our disposal the equipment of a newly instituted language laboratory, which made it possible for each examinee to be provided with a set of headphones. By having the students hear a recording of the directions for the test and also the questions in Section Four, the desired uniformity was obtained. In addition, all of the answers to the test were recorded on tape for leisurely evaluation after the completion of the entire examination. As several tape recording machines were available, it was possible for us to expedite the testing of a large number of students by examining as many as five students simultaneously. Moreover, the examinee did not have the usual psychological handicap

of speaking directly to his instructor. We feel that the physical absence of the instructor gives the student a better chance to demonstrate his facility in oral communication. While our method may appear rather mechanical, by lessening the psychological tension of the student-teacher relationship, it actually comes closer to "real life" conditions. Of course, we have encountered some cases of "mike-fright" or similar terror on the part of the examinee upon finding himself face to face with the revolving reels and gentle hum of a modern tape recorder. Such fears can easily be avoided if the examinees are thoroughly familiar with the operation of recording equipment before being examined. In our own department, for example, almost all students have the opportunity of practicing extensively with the laboratory equipment throughout the school year.

The ultimate usefulness of this type of examination depends to a great extent upon the accuracy and objectivity of its evaluation. It must be made clear at the outset that an oral examination cannot be marked with anything like the objectivity of the traditional written standard achievement tests. However, a significant degree of objectivity can easily be achieved by adopting a few simple rules of marking procedure and by setting up clear cut criteria for evaluation. In the light of our experience with C.O.L.E. we have come to the following conclusions regarding marking techniques: 1) The use of a "panel" or "jury" of markers whose individual evaluations are averaged is much more desirable than the evaluation of a single instructor. 2) It is advisable that the name of the student and the level of his course not be made known to the panel. Since this is an achievement test designed for students at all levels of college language work, all considerations of the amount of previous study must be disregarded in marking.

In setting up our marking system we somewhat arbitrarily decided that a point score of 200 would indicate the highest possible grade on the examination. That is, a score of 200 would show that the examinee had an almost perfect command of the spoken language, that his pronunciation, fluency, etc. were equivalent to that of a native speaker, and, we may add, that he had no business studying the language

for college credit. We then divided these 200 points according to the following schedule: Section 1, 32 points; Section 2, 48 points; Section 3, 52 points; Section 4, 48 points; and Pronunciation-Intonation, 20 points. The number of points in each part was then broken down in detail so that credit could be awarded in proportion to the quality and quantity of the examinee's response. For example, on Section 1, 29 to 32 points would be awarded for "excellent handling of material; good use of tenses; only occasional grammatical errors; some use of personal embellishments on the original anecdote." In this same question 24 to 28 points would be awarded for "Good rendition of story, but slightly weak in sentence structure; some major grammatical errors, but sense of story not impaired." The scale ranged down to 1 to 8 points for "Some mention of individual vocabulary elements of original; no recognizably complete sentences." The other parts of the examination are broken down in a similar manner. Sections 2 and 4, which are composed of a definite number of individual questions (12 and 8 respectively), were rather easy to score on a quantitative basis—we simply assigned 4 points to each drawing accurately described in Section 2 and 6 points to each question adequately answered in Section 4. In all of the sections of the test, the time allowed for response was sufficient for the more advanced students to expand their answers by bringing in personal attitudes and other embellishments. The beginners, on the other hand, found it fairly easy to give some sort of short response to most of the test items. Since the examinees were instructed to say as much as they were able, even if some of their answers were slightly irrelevant, this arrangement of time permitted a rather wide range of scoring. This wide range was particularly significant in Section 3 where scoring credit depended in a large measure upon quantitative considerations.

In the light of our first experience with C.O.L.E. we are now able to form some definite conclusions in regard to this type of test. In the first place, we are convinced that the test was on the whole successful. Our need for a measure of achievement for different levels of the conversational approach is now well on

the way toward being satisfied. The test showed an excellent degree of sensitivity; our scores ranged from a low of 30 points to a high of 191. It is interesting to note that the latter score was made by a student of Spanish extraction, who has had a home environment approaching native linguistic conditions. Medians which were established for the various levels ranged from about the 60's for the elementary classes to the 130's for the intermediate group, to approximately 145 for the advanced levels. This distribution of the medians served to confirm our suspicions that the difference between the oral abilities of the intermediate and advanced levels were not as great as was to be desired.

On the negative side of our conclusions, the problem of evaluation still remains only partially solved. The fact that objectivity in the

sense of a mechanically marked standard written achievement test will probably never be attained in an oral examination must be reiterated. Despite a rather detailed spelling out of marking criteria, each evaluator tends to inject a certain amount of subjectivity into his scoring.

These and other problems notwithstanding, the future of C.O.L.E. looks bright. One of the most heartening aspects of the project was the way in which both students and teaching staff received this type of test. On the whole the students felt that C.O.L.E. really gave them an opportunity to show what they knew while the faculty were in agreement that in C.O.L.E. they had a far more sensitive testing instrument than was available in the past.

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An Audio-Visual Approach to Modern Language Teaching

PICTURES play a most prominent role in present day advertising. They are designed to attract attention to the advertisement, to excite and hold the interest of the reader and to impress his memory. In a sense the advertiser is teaching the reader a foreign word, since he wants the consumer to remember a particular brandname. To achieve this purpose he found pictures to be most effective, because they create a mental association by which the product and the name of the manufacturer are related in the reader's mind.

The foreign language teacher faces a problem in many respects similar to the one of the advertiser; he wants his students to remember foreign words and expressions enabling them to express their thoughts in the foreign tongue. In this case advertising can give us a few hints in the use of audio-visual equipment and techniques. In foreign language teaching audio-visual education has played the role of an accessory designed to present the culture of the foreign country. This "accessory" could become an integral part in teaching the language itself.

The high school teacher especially is faced with the challenge of attracting the attention of his students to his subject matter. As the pupil strolls from one class to another, according to the cycle of his daily schedule, his thoughts often are preoccupied with other activities more interesting to him. Furthermore the "atmosphere" of the classroom with its maps and posters is not endowed with a magic wand able to focus the pupils' attention on the foreign language, since this visual device is used in nearly every classroom and the pictures too frequently remain unnoticed. However, the teacher easily can captivate the attention of every one by the means of an attractive slide illustrating the first paragraph of the lesson; and there seems to be little danger that slides will lose their fascination.

A slide will also arouse the curiosity and in-

terest of the student and induce in him the desire to know more about the subject. Modern education stresses the importance of sustained interest as one of the prominent factors in successful learning, a factor which induces the learner to put forth the necessary effort to achieve his goal. A slide of *Jeanne d'Arc* in shining armor leading the French army, for instance, is able to arouse the pupils' curiosity and awaken in him the desire to learn more about the French heroine. He is more apt to listen closely to the oral presentation of this chapter of history which is taught in the foreign tongue. Thus slides can become an incentive and stimulate his desire to learn French.

Yet, visual material accompanying the foreign text renders its greatest service by leaving an impression on the mind of the student as he becomes acquainted with the new vocabulary. It is common knowledge that residence in the foreign country, where the visitor will associate the words with the realia he sees, is the most effective way to learn the language. The scene of a French farmer guiding a crude plow drawn by a pair of oxen will leave some sensation in the viewer's mind related to the sentence *le paysan laboure son champ*. Since we cannot take our classes into the foreign country the next best thing would be to bring the atmosphere of the country into the room as accurately as possible. A number of slides, in the words of Professor G. Borglum,¹ will eliminate the walls and transport the learner into that country on the wings of his imagination.

A beautiful picture flashed on the screen while a new word or expression is introduced will make an impression upon the student's memory lasting much longer than a mere association of words, since it establishes a mental connection

¹ George Borglum, *Lest Science Explode in Our Face*, *The Modern Language Journal*. Vol. XXXVI, N: 7, Nov. 1952.

between the picture and the word. Our students have been accustomed to relate the foreign vocabulary with its English equivalent, whether the grammar method or the so-called "direct" method has been used. The native tongue has been the basis on which the foreign language is built, or better, into which words are translated. Latin might best illustrate the pattern of language learning in secondary education. For the student a Latin word is usually meaningless; he is merely concerned with its morphological aspect. Thus *domus* is to him a word of the fourth declension with certain irregularities. It becomes meaningful only when he hears the translated term placed properly in an English sentence—and then it is very unlikely that he will associate it with a Roman house. As a memory prop great stress is laid on the English derivative "domicile," but *domus* remains an abstract symbol.

In a modern foreign language this habit of transliteration is less extreme due to the many similarities in word position, grammar and etymology between English and the languages of Western Europe. Yet the tendency to associate foreign *words* with English *words* based on similarity of sound or spelling is evident. When our students have difficulty remembering their vocabulary we remind them of the etymological connection with the English as for instance between *navire* and navy or *enfant* and infant. Thus words often become meaningful to them only after they hear the English equivalent; the foreign sound fails to stimulate any mental response. The inability to associate meaning with the sound of the foreign word was especially striking with my third year students whose goal apparently has been a reading knowledge of French. When trying to test the extent of their comprehension, I asked them in English specific questions concerning the action of the paragraph just read, or invited them to relate any detail they remembered; they usually could not answer and admitted that they pronounced merely foreign sounds expecting to understand it only after a mental process of translating the more important words. It should be noted in this connection that we had made it a practice to speak French in class and attempted to explain vocabulary in the foreign tongue.

The audio-visual approach to language teaching is attempting to relate the foreign sounds with a mental picture. For the beginning language student, who has not yet attained enough fluency to think in the foreign tongue the foreign word should stimulate a clear image in his mind; and vice versa the thought or mental picture which the individual wishes to express should at once stimulate the proper sound without the mental process of translating it into English words and from there into the foreign tongue.

Such an audio-visual technique seems to be the method to teach young children how to talk. The pattern according to which a two year old child learns to speak is based on such an association between the object and the sound. The parents point to a dog or a cow frequently repeating the word until the child repeats the sound. A muscular habit of speech is thus formed related with a mental picture. Whenever then the infant sees a dog, hears its barking or in any way is reminded of it he also remembers the muscular sensation and will utter the proper word. This link between a word and its muscular image is evident in other situations too. When we are groping for a word or a name which just "slipped our mind" or which is "at the tip of our tongue" we mentally visualize the object or the person; the mental picture seems to stimulate the speech muscles and bring the muscular sensation back to memory.

The audio-visual approach aims at establishing an association between mental images and the speech muscles. The most effective method of language teaching, the aural-oral method, which is the pattern for the audio-visual approach, is based on the link between sound and muscular sensation of speech, a kinesthetic image which is formed for every new word. The ear, however, is not the only recipient sense but is supplemented by practical experience. If the sound of the foreign word is accompanied by a striking picture it will leave a much deeper impression since the word is also presented to the sense of sight and the memory of the sensation felt in reproducing it is increased. After having shown the film "*Une Famille Bretonne*"²

² M. Dondo, L. B. Johnson & M. Brenman, *French for the Modern World II*. (Harcourt, Brace & Co., 1951)

a student mentioned the fact to me that when he reread the text at home the foreign words stimulated the same pictures which he had seen. Thus vivid pictures are well suited to establish this immediate association with active speaking habits and will help to by-pass the vernacular. They can be valuable aids to the student's memory alleviating the tediousness of memorizing otherwise more or less meaningless sounds.

After various trials the following outline was the general pattern of teaching my first year students. I presented the new lesson orally with books closed and illustrated it by as many pictures as possible. Often sentences were taken literally out of the text, or they were shortened and simplified as the need arose. Special care was devoted to introduce all new words and expressions in conjunction with pictures. I enunciated every new word several times and then asked the entire class to repeat it in the sentence in which it had been introduced. I made ample use of choral repetition to the point that most of the lesson was pronounced by the class almost sentence by sentence. The home assignment then consisted in carefully reading the chapter in their textbook, or in writing a composition about the material when the lesson had not been drawn from the textbook. During

the next day's review individual students were asked to present the lesson orally while some key pictures were shown. If necessary I would help by asking a few leading questions. Then we devoted some time to grammar. The conjugations were memorized and reviewed orally and in chorus, the grammatical points were explained and drilled through some of the exercises found in the book; the completion of these exercises usually was assigned as homework to offer further drill.

After but a few weeks of experimenting with this method a surprising improvement in the ability to understand French and to express thoughts in the foreign tongue was noticeable among all the members of the class. At the end of their first year I had the conviction based on tests and class observations that the first year students had a greater vocabulary at their command than the third year pupils who had been taught by other methods. Therefore I claim greater retention and ultimately a better fluency in the foreign language for the approach, which attempts to illustrate the foreign vocabulary as it is taught through the aural-oral method.

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What About the Student's Point of View?

RECENTLY a colleague told me that one of his students suddenly ran out of the classroom in the middle of a course in Elementary College German. The young man shouted that he was "fed up with this cultural stuff" and wanted to learn the *language*. (Some essential geographical and historical facts had been discussed.) There was no sign in the other students' faces whether they approved of this display of annoyance or not—barring an almost imperceptible smile on some of them. The instructor passed over the incident rather casually, but, as only too natural, gave the matter some thought afterwards.

The disciplinary angle of the occurrence was not of much interest to him. However, other questions arose in his mind. He finally decided that it might be a good thing to investigate the minds of *all* his language students with regard to preferred aims and procedures. He did not overlook the fact that from a psychological point of view such a step might be unadvisable. Objectives of a language course and the ways of accomplishing them are, like those of any other subject taught, exclusively the instructor's responsibility. The student's opinion in these matters must be considered as unfit to influence instructional policies or practices, except in one field and even this cum grano salis: that of motivation. Even the obviously most erroneous conceptions of a student cannot be disregarded inasmuch as they help to determine his attitudes toward the subject.

No instructor in the world can be successful without having created firm confidence in his abilities and procedures. In no other field is it more vital than in Foreign Languages to keep the personality of the instructor dynamic, popular, and his subject interesting and fascinating. A varied and flexible program aiming at the highest benefit for the *majority* of students is most essential. The peculiar situation in which Foreign Languages find themselves make it a great temptation to give motivation with or without all forms of "sugar coating" a rank which may endanger the proper ob-

jectives. Students, however, have their own ideas. One of them may be truly convinced that too much time is being taken to explain grammar; his neighbor would like to see twice as much time spent on it. Maybe the instructor himself is not so sure which of these opinions is correct. At any rate, is it not worth while for us to know about them? Or are we unable to take these bits of criticism with a smile although we may be concerned about them? The official evaluation of a teacher by his superiors, on which, after all, among other things his economic existence depends, is normally based on a pell-mell information through "competent" student reports to the office and "general opinion" which forms the main element of a reputation. This system may, on the whole, offer a dependable yardstick to evaluate the teacher's personality and "popularity" while it cannot necessarily be relied upon concerning technicalities and educational policies, the problems of which even the administration might not be able to solve. (It will normally be most reluctant to decide anything in this respect one way or the other.)

In our highly industrialized age education necessarily tends to become a streamlined, mechanized mass production process with strictly businesslike habits. For example, the college and maybe even the high school student prefers to have an absolutely clear, possibly mimeographed, program of what is to be done, for the whole course in advance, including a printed list of topics and assignments for each period of the term. Everything must be measured in terms of economy and quantities, not too much, not too little. There is that ineradicable idea of the prevalence of written work—copied as far as possible—as the main necessity to "make the grade," of term papers, reports to earn credits, and other things which don't seem to fit very well into a language course. There is undoubtedly the need for a uniform and equal pace of progress through the year, the anxiety to judge from the very beginning how much work will be required, perhaps

contrary to the teacher's desire to go easy for a while in order to "warm up" the student and to prevent premature discouragement and withdrawals. There is the inevitable desire to be tested at regular intervals on some small parts in order to be entitled to forget about them—for good. There is the general dismay and groaning when suddenly the work increases because the school year draws to an end and the entire subjunctive is still "uncovered."

Thus regardless of his convictions and self-confidence no instructor can be entirely sure of himself and hope for 100% success unless he knows what is in the student's mind. He should therefore be anxious to bring it to light, including the "reservations mentales" that the student—maybe half unconsciously—keeps in the back of his mind as possible excuses for failure. We must distinguish between three different things:

- 1) The individual student's objectively determinable *needs* which are normally in conformity with his whole study program. A student who wants to go abroad or to become an interpreter has a decisive need for intense oral practice. Another one who is certain to use the language for scientific reading only, will have different needs right from the start.
- 2) The individual student's *desires* which may be largely in contrast to his needs or his study program. He may *wish to speak* the language although his program and academic needs may make it indispensable to spend practically all of the available time on reading.
- 3) His general ideas, what fields the course should cover, and how it should be conducted, either for his individual benefit or the benefit of a class majority.

It must be kept in mind that a student may or may not understand his own needs and desires, have for have not any general ideas of weight. He may not judge correctly which features are contradictory or irreconcilable with each other, with educational principles in general or the standard minimum of a course.

At the beginning of a school year each language student should be requested to fill out a card to be kept on file by the instructor, containing information about:

- a) personal data, majors and minors.
- b) previous experiences in the language field, former contacts with any foreign language (family background), courses taken and marks obtained, character of main difficulties, previous and present work in English.
- c) the student's own ideas about his needs and preferences in this course (oral skill, reading skill etc.).
- d) all interests possible connected with the language

- course, extracurricular activities esp. music, his hobbies.
- e) whether he wishes correspondence with persons (age and sex) of concerned countries.
- f) to what extent he is interested in travelling.
- g) whether he is ready to make personal contact with instructor; interview to be given to any students who ask for one.
- h) any point the student wants to mention.

These cards should be kept up to date at regular intervals, at least each beginning semester or quarter.

In contrast to this inquiry the one which is to determine reactions to the study and teaching process should be anonymous. At our university the matter was handled as follows:

After it had been made clear to the students that this inquiry served purely statistical purposes, and its results, at least for the time being, would not influence instructional procedures the following questionnaire was handed to all language students toward the end of the first quarter.

"This is a confidential, impersonal inquiry. Unless you wish to, do not write your name or anything else that could betray your identity. Give your true and honest opinion regardless whether it pictures shortcomings on your or the instructor's side.

- A. Regardless of marks and credits are you personally satisfied with your progress in this course?

Yes No

Check the proper column

- B. Regardless of your satisfaction do you think your progress is as good as can reasonably be expected?

Yes No

Check the proper column

Only if one of the questions A or B or both have been answered by "No" make your cross in at least one, at most five, of the following columns. You may mark them "1," "2," "3," "4," or "5," in order of their importance.

- 1) The class hours and/or laboratory periods available for proper study of this subject are not sufficient.
- 2) I cannot spend enough time on the subject at home.
- 3) I *could*, but I *do not* spend enough time on it at home.
- 4) My natural ability for languages is below the average it seems.
- 5) My background in English seems insufficient for this course.
- 6) I spend enough time on the subject at home but I do not study in the most efficient manner.
- 7) In spite of sufficient effort I lack interest in the subject.
- 8) In spite of average ability and sufficient

- effort some of my mental abilities like memory, power to concentrate, or moral qualities, like persistence, patience, belief in success, are underdeveloped.
- 9) In order to make my study satisfactory for me the instructor would have to use a different approach; for example writing everything he says in the foreign language on the blackboard or, on the contrary, saying more things that are not written or printed since my ear catches them easier than my eye.
- 10) It is not the general approach but one or more of the following details of instruction that would require a change:
- a) The teacher tries to cover too much ground or too many different things like conversation, translation, grammar, cultural background.
 - b) Too many different things are being covered during one and the same class period.
 - c) Too few different things are being covered during one and the same period so that instruction becomes tiring or monotonous.
 - d) Considering the necessity of so many different things to be done, the instructor does not use the available time most economically.
 - e) The teacher proceeds faster than it seems necessary.
 - f) The teacher neglects certain aspects like either pronunciation, conversation, grammar, reading, cultural knowledge.
 - g) The teacher does not proceed fast enough so that he cannot sufficiently cover points for which I seem to be finally responsible.
 - h) The teacher could but does not give me enough chance to practice in class things like pronunciation, conversation, reading, writing.
 - i) There is too much lecturing and not enough activities, which makes the instruction monotonous.
 - j) There is too much homework so that it cannot be done properly.
 - k) There is too much *written* homework so that there is not enough time for oral practice at home.
 - l) Continuous new homework prevents necessary reviews at home.
 - m) The amount of homework varies too much.
 - n) The pace of progress is not uniform enough.
 - o) There is not the right type of homework in other respects than mentioned under k) and o).
 - p) Not enough time is being spent on conversation.
 - q) Too much time is being spent on conversation.
- r) Not enough time is being spent on translation.
- 1) Foreign into English. _____
 - 2) English into Foreign. _____
- s) Not enough time is being spent on reading.
- 1) Slow (intensive) reading _____
 - 2) Fast (extensive) reading _____
- t) Even considering the short time available and the fact that grammar is only a means it should be explained
- 1) more thoroughly: _____
 - 2) more skillfully or efficiently: _____
- u) Too much time is being spent on "civilization."
- v) The textbook is too difficult.
- w) Reading material is too difficult.
- x) Reading material is not interesting enough.
- y) Not enough drill on aural understanding and/or dictation.
- z) There are not enough tests to check my knowledge.
- 11) Other shortcomings of instruction not covered in question 10.
- 12) The hours of the class period are not convenient.
- 13) My class attendance is unsatisfactory
- a) for reasons beyond my control: _____
 - b) due to voluntary class cuts: _____

This list, which is by no means exhaustive may serve as a pattern. The questions may be given repeatedly at certain intervals to find out which changes in the students mind have taken place.

The answers received in the above mentioned case were amazing in their variety and discrepancy. Of course, the items which received more than 25% of the total "X" marks were closely scrutinized. Particular attention will be given to these alleged shortcomings in the future.

It must be a rather hopeful sign for the investigator that students—regardless of their marks—are *not* satisfied with their progress. It shows beyond doubt that they expect something, probably something more than can be offered to them in the present state of things by many institutions. We can only hope and wish that this phenomenon will give thought to educators who are responsible for the general line to be taken in this field of studies—the most essential one for the accomplishment of international understanding in the future.

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Linguists and the Wartime Program of Language Teaching

IF ONE can judge from recent accounts of the wartime program of language teaching, a dogma is growing up concerning the sources of the methods employed in it which hardly does justice to the facts. The latest to repeat it is Edmond A. Méras, who writes as follows: "As early as 1925, members of the Linguistic Society of America, in their research on the languages of the American Indians, devised learning techniques which were to play a leading part in revitalizing language teaching after 1939."¹ This probably stems from the account in Angiolillo of the derivation of the Intensive Language Program, where its ideas are traced back to the teachings of Boas, Sapir, and Bloomfield.² The same three scholars are cited in a chapter on The Application of Linguistics to Language Teaching by Mary Haas.³ Boas and Sapir are credited with developing the informant method and the phonemic principle, while Bloomfield is said to have worked out "most of the basic principles" of the actual teaching methods as early as 1914. Perhaps the most sweeping statement is one by Mark E. Hutchinson to the effect that "this new theory of learning languages was worked out by a group of linguists who were interested in studying and recording American Indian languages."⁴

Insofar as these statements emphasize the importance of the role played in the Intensive Language Program by American Indianists and their great teachers, there can be no argument. But there are certain implications of these accounts which are manifestly misleading. These are: (1) that the new methods stem from research on Indian languages; (2) that

they were original with the scholars mentioned; and (3) that they were unknown and/or disregarded by other linguists and language teachers. Against this I shall maintain that the teaching methods devised had little or no connection with research on Indian languages, that they stemmed almost in their entirety from the European reform movement of language teaching in the 1880's and 1890's, and that they were known and shared by many non-Indianist linguists and teachers both prior to and after 1941, some of whom had a large share in the wartime program.

But first we must sum up the main points of the new method. I think it will be agreed that these included the following items: (1) Oral mastery as the primary objective of language learning; (2) expansion of the time devoted to learning; (3) emphasis on constant drill, mimicry, and memorization; (4) the postponement of grammatical analysis until after memorization; (5) team instruction, also known as the informant method; (6) the preparation of linguistically analyzed materials in a phonemic transcription.⁵

It does not appear from the quotations presented by Angiolillo and Haas that Boas or Sapir ever published any ideas on language teaching. Since they, like most of their Indianist pupils, were employed in departments of Anthropology or Linguistics, this is not surprising. Their influence can therefore only have been in the general linguistic training they gave their students, involving among other things the use of informants and the development of phonemic theory. But by 1941, these were surely commonplaces among linguists

¹ *A Language Teacher's Guide* 44 (N. Y., 1954).

² Paul F. Angiolillo, *Armed Forces' Foreign Language Teaching* 17 (New York, 1947).

³ *Anthropology Today*, ed. A. Kroeber, 807-18 (Chicago, 1953).

⁴ *School and Society* 60, 33-36 (July 15, 1944).

⁵ Cf. Angiolillo 26 ff., Haas 812; M. Graves and J. M. Cowan, "Report of the First Year's Operation of the Intensive Language Program of the A.C.L.S." (1942). F. Agard and H. Dunkel, *An Investigation of Second-language Teaching*, 280-82 (Boston, 1948).

who had seen also the work done on the New England Dialect Atlas and the lively discussion of phonemics in the 1930's, here and in Europe. In the form envisaged in Bloomfield's *Outline Guide to the Practical Study of Languages* the use of an informant was hardly an adjunct to classroom learning, but rather a training for the budding linguist. Team instruction has proved its value in certain situations of intensive teaching, but it is also the feature of the program least likely to be adopted in general language teaching.

As for the other ideas of the "new" method, they can be traced back rather directly to the writings of Leonard Bloomfield. This is conceded by Haas, who presents a number of valuable quotations from his early writings. But the point that is not made either in her article or elsewhere is that every one of the ideas on teaching presented in his *Introduction to the Study of Language* from 1914 builds on the references he gives to European writers, and particularly Otto Jespersen. This was also before Bloomfield had entered upon the study of Indian languages, and immediately followed a year of European study.⁸ This does not in any way diminish the importance of Bloomfield's work; on the contrary, it shows that as a good scholar he founded his work on the best authorities available in his time. He freely acknowledged his indebtedness by writing: "It is only in the last twenty-five years and in the European countries that success in modern-language teaching has ever been attained" (p. 293).

It would be easy to cite many parallels from Jespersen's well-known *How to Teach a Foreign Language*. Jespersen himself attributed the origin of his method to "men who, for other reasons, may claim a place among the most eminent linguistic scholars of the last decades (Sweet, Storm, Sievers, Sayce, Lundell, and others)," and he described it as "the sum of all the best linguistical and pedagogical ideas of our times."⁹ The terms by means of which he describes the "new" method could easily be applied to the method of the ILP as well:

⁸ Bernard Bloch, Leonard Bloomfield. *Language* 25, 87-98.

⁹ *How to Teach a Foreign Language*, 9th reprinting, 1947, 3; orig. pub. in 1904.

natural, rational, direct, phonetic, imitative, analytical, concrete, conversational, etc. In England Henry Sweet presented closely related ideas in a book that is also cited by Bloomfield.⁸ Sweet wrote that "all study of language, whether theoretical or practical, ought to be based on the spoken language" (50); that "every sentence must be practised till it runs glibly off the tongue without effort or hesitation" (118); that "we must gain a clear idea of the structure of the language at a given period as an organic whole without regard to the antiquity of its morphological characteristics or their older forms" (86); that "the practical way of learning genders is to start, not with the abstract grammatical statement, but with the actual associations themselves" (104); that "no text should be published for beginners without full phonetic information in the way of quantity-marks, stress-marks, and so on . . ." (107). Viëtor in his famous *Die Sprachunterricht muss umkehren* of 1882 advocated emphasis on "die Sprache" as against "die Schrift," an inductively treated grammar, and phonetically written texts.⁹

One could go on indefinitely quoting from the European reformers of the 1880's and 1890's, but I believe there have been enough quotations to make my point: that the leading ideas of the ILP were not new, and that they were also familiar to other linguists and to numerous language teachers in this country. If their ideas had not been widely applied in regular language teaching, this was not the teachers' fault. It was due to the attitude of the American public, which did not really want languages taught effectively, and therefore did not provide the time and the money needed. No real prestige was attached to speaking foreign languages (any immigrant could do that!), so the learning of languages was regarded either as an intellectual exercise or as a merely social accomplishment. In 1903, the German teacher Leopold Bahlsen, another of Bloomfield's authorities, wrote: "I know that university professors in America, the land of rapid progress, often regard the speaking of

⁸ *The Practical Study of Languages* (New York, 1900); cited by Bloomfield in *Language* (1933) and in his *Outline Guide* (1942).

⁹ Leipzig, 1882.

foreign languages as a goal not attainable by the school, or as of little consequence. And others fear perhaps that with so practical an end in view the formal educational worth of language study will be lost."¹⁰ But when the changing international situation and the wartime crisis brought a new interest in language learning, there were many others beside the Indianists who were interested in contributing to the new program, and equipped to teach by the new method, which by this time was really old.

One need only look at the roster of those who were associated with the program, either as participants or as authors, to see that they were trained in many different linguistic fields, above all English and Germanic. The significance of the intensive language program was therefore not that a new method was developed, but that scientific linguists were given their first chance to apply principles of language learning that had been accepted by all competent scholars in the field for half a century or more.

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¹⁰ *The Teaching of Modern Language*, 26 (Boston, 1903).

THE SOO CENTENNIAL CELEBRATION

A great celebration commemorating the opening of the State Locks at Sault Ste Marie, Michigan will be held this summer. It will commemorate the opening of the first Soo lock on June 18, 1855.

The State of Michigan has formed a Soo Locks Centennial Commission appointed by the Governor of the State and composed of hardworking, distinguished men, one of the members being Harland Hatcher, president of the University of Michigan, who is an authority on the history of the Great Lakes. The Commission is headed by George A. Osborn, Editor of the *Ste Marie Evening News*, son of the well-known Governor of the State of Michigan, Chase Osborn. The secretary of the Commission is Carl Sedan of Detroit, one of the best public relations men of the country. From his office in Detroit Mr. Sedan is giving much time and attention to this celebration.

The Commission is making every effort to show the almost unbelievable importance of the Soo Locks in the economic life of the nation, and also the significance of these locks to the life of the American nations and the world in general. President Eisenhower has been invited to participate, and also representatives of the Latin American nations. Canada, of course, will be taking the active part that might be expected from a nation whose life has been directly affected by the Soo Locks.

The University of Michigan is giving full-hearted cooperation. It has made a motion picture in color for this event, it has prepared a series of radio shows, television shows, and two pamphlets: *Contributions of the Department of Naval Architecture and Marine Engineering to the Great Lakes Shipping*, and *The Sault Canal Through One Hundred Years*.

It is hard to realize that more freight tonnage goes through the Soo Locks than through the Panama, Suez, and Kiel Canals combined.

Transfer of Training and Foreign Language Instruction

TRANSFER of training is one of those perennial issues that should be of vital concern to every educator. Since the turn of the century much scientific research and discussion have revolved around this problem to ascertain the conditions and amount of transfer. The formal disciplinary theory of faculty psychology has had to give way to Thorndike's theory of identical elements, or identical "components" as suggested by Woodworth, and to Judd's idea that transfer is more effective when meaningful general principles and relationships have been developed. Orata, recognized for his extensive and thorough analysis of individual studies of transfer, has concluded that "transfer is a fact as revealed by nearly eighty per cent of the studies." It is, however, not an automatic process. Furthermore, many factors have been found to condition the amount of transfer.¹

What a wealth of opportunity to effect transfer of training in language study . . . and how it is neglected! The majority of instructors seem only concerned with the specific language which they are teaching, even though they might be equipped to help their students to carry over from past experience or prepare them for new. Other teachers need to exert themselves to develop a knowledge or realization of possible transfer which may exist in the complexities involved in elementary and advanced foreign language study.

One need only to turn to English, a language which is presumably common ground in our schools, to single out some instances of how experience in such classrooms, occurring either before or simultaneously with other language study, may be utilized in foreign language learning.

¹ Pedro T. Orata, "Recent Research Studies on Transfer of Training with Implications for the Curriculum, Guidance, and Personnel Work," *Journal of Educational Research*, XXXV (October 1941), 81-82.

It is trite to mention that foreign language teachers constantly criticize instructors of English for failing to teach an understanding of the mutual relationship of words in a sentence and the grammatical terms used to describe this relationship. Since the stress has been placed on functional grammar instead of on theoretic, formal grammar, English instructors have tended to go to the extreme of neglecting or treating grammar superficially. If the foreign language teacher sees that little or no knowledge of the structure of a sentence exists, it is his responsibility to stop and clarify, for only a meaningful learning experience can be expected to transfer. Students can be taught to locate the subject, verb, and objects as well as the significance of agreement and word order. It may be necessary to detect subjunctive forms, but it is equally important to understand the meaning conveyed by the subjunctive, a concept of general applicability.

English presents a basic understanding of grammar for students who turn to foreign languages. Foreign languages, however, offer each other much which goes beyond the knowledge of English. For example, students of either Latin or German are prepared for the study of a highly inflected language. The author, in a recent investigation in which students of German were found to be at an advantage with a Latin background when compared with students of a non-Latin background, has called attention in the grammatical construction of Latin and German to identical elements, which, if recognized by students of both languages, should hold high transfer value.²

Vocabulary is one of the stumbling-blocks to effective reading and comprehension of English. It is considerably more of an obstacle to foreign

² Margarete R. Altenhein, "The Relationship of Latin to Achievement in German," *School and Society*, LXXII (Nov. 18, 1950), 327.

language students. Consider how word-study and vocabulary building can be approached in English. Is not the same method recommended in foreign language study? Read a passage for unity of thought without consulting the dictionary. Then break it down into smaller units. Intelligent guesses may be made from context and construction. Do the students recognize the component parts? Look at the root, prefix and suffix if present? Even though the whole appears unfamiliar, can any part be identified? Does it seem related to any other language known to the students? At this point students need to be guided because they are usually linguistically too inexperienced to see etymological relationships without the help of the teacher. Students must be made language conscious. Does the sound of the word or its appearance recall anything? How is it used in the sentence? First read the entire sentence, paragraph, or selection before going to the dictionary to verify. Now use the word in a new sentence so that the vocabulary will be learned in context. What are the synonyms and antonyms? Such procedures can be applied to foreign languages where students far too often spend much time and yet fail to learn vocabularies adequately because they go about it in an aimless and senseless fashion. With ample chance to apply an intelligent method of learning vocabulary, a greater likelihood exists that it will be used effectively when learning other languages.

English instruction aims at clarity and accuracy of expression in oral and written form, which necessitates first of all the ability to think clearly and critically. Likewise, foreign language students must learn to understand or convey exactly the sense as well as the spirit. It is essential to use idiomatic expressions peculiar to any particular tongue. Students will become all the more aware of idiomatic structure when they find that foreign phrases cannot be translated literally into English. In expressing units of thought, all language students soon learn the importance of applying their knowledge of grammar and the importance of choosing appropriate vocabulary—the right synonyms and antonyms and the right words and structures for finer distinctions of meaning. The recognition and comprehension,

in turn, of vocabulary and grammatical principles are necessary to develop genuine reading power.

Basic skills in reading English incorporate many transfer elements for foreign language students, who are urged to aim to read as though they were reading another native tongue. Interest and concentration on *purposeful* reading provide desirable motivation. The reading habit of lengthening the eye-span to take in larger phrases and units of thought in place of the word by word perception so prevalent in foreign language classes is particularly helpful to better comprehension. Since rapid readers are likely to be good in comprehension, speed is encouraged and developed by training. This does not mean that careful, intensive reading is to be entirely neglected. It is inherent in a good technique of reading to vary the rate according to the kind of material and the purpose it serves.

A certain degree of fluency in reading a foreign language must be attained before students are able to enjoy the literary value of a text. However, students ready for such pleasure, are often allowed to treat a literary work as a translation exercise, disregarding the effect of the whole and its parts. Appreciation is largely subjective, depending on the breadth and depth of experience. Nevertheless, for the greatest amount of understanding and pleasure, an intelligent approach can be developed (to be carried over from and to any language) by teaching students what to look for and the significance thereof in the various types of literature, such as the short story, poem, novel, play, or essay. What is the peculiar distinctiveness of a particular work? Do the students know how a play differs from a narrative? Can they follow character delineation? Will they look for and find recurring themes and motives? Have the students been assisted in learning how to read and appreciate poetry? Are they sensitive to the language of the author?

Since English is fundamental in our schools, the English instructor, if he knows what training is involved, can lay the general foundation for foreign language instruction, many of the problems being identical or nearly so in both English and foreign language teaching. Fortunately, more and more emphasis is being

placed in English courses (perhaps more in theory than in practice) on correlation with other subjects, no longer considering the latter as isolated or unrelated. This does not mean that the foreign language teacher can sit back and complain if his students are inadequately prepared. There is need for a great deal of co-operation among teachers and understanding of the many difficulties which beset them. Effective learning is indeed a continuous process in which proficiency is not secured overnight.

A teacher's task is broader than merely teaching the syllabus of his individual course. On the one hand, he must lay the basis for a possible future carry-over by developing methods, procedures, attitudes, concepts, and principles; on the other hand, he must be keen and alert to the possibility of transfer from students' varied experience. Does the teacher know what other languages his pupils have studied or had contact with? Since automatic transfer is negligible and a learner generally does not automatically recognize common factors, underlying relationships, or principles, he must

be helped to see the relatedness between one learning pattern and another. Both teacher and students have to make a conscious effort to locate transfer possibilities. If the effect of the transfer tends to be negative, it is up to the teacher to determine whether calling attention to it will avoid or lead to confusion.

One could hardly conclude, to be sure, without acknowledging the instructors here and there who are energetic and farsighted enough to use instructional methods which promote the greatest degree of transfer. Textbooks and audio-visual aids have become more appealing. However, even if the texts are poor, a teacher is able to fire his students with enthusiasm and personal satisfaction when he endeavors to point out relationships and helps students make use of what they have heard or learned elsewhere. In fact, education fails in its purpose if previous learning experience is not transferred to a new situation whenever the opportunity presents itself.

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Saint Exupéry and Language*

IN A famous passage in *Madame Bovary* Flaubert refers to the inadequacy of language in these terms: ". . . comme si la plénitude de l'âme ne débordait pas quelquefois par les métaphores les plus vides, puisque personne, jamais ne peut donner l'exacte mesure de ses besoins, ni de ses conceptions, ni de ses douleurs, et que la parole humaine est comme un chaudron fêlé où nous battons des mélodies à faire danser les ours, quand on voudrait attendrir les étoiles." Writers have often been concerned about the dullness of their main tool and have sought in various ways to sharpen it. No contemporary writer is more aware of the defects of language than Saint Exupéry. His treatment of the subject is not isolated from his main arguments but forms an integral part of his attempt to convey to the individual his philosophical beliefs. Language seems to him the main barrier to communication of his ideas. It is also a hindrance to mutual understanding between persons as revealed in this autobiographical reference in *Le Petit Prince*: "J'aurais dû la juger sur les actes et non sur les mots." With the intensity and the insistence characteristic of this author in treating his major themes, the linguistic problem receives continuous consideration throughout his works.

He appears to have derived his first notions of the proverby of language from the new view of the earth afforded by the airplane, for in the air age "Notre psychologie elle-même a été bousculée dans ses bases les plus intimes. Les notions de séparation, d'absence, de distance, de retour, si les mots sont demeurés les mêmes, ne contiennent plus les memes réalités. Pour saisir le monde d'aujourd'hui nous usons d'un langage qui fut établi pour le monde d'hier. Et la vie du passé nous semble mieux répondre à notre nature, pour la seule raison qu'elle répond mieux à notre langage." (*Terre des hommes*, Gallimard, p. 78.) If communication between those who speak the same language is difficult it follows that translations from one language to another are, to a degree, meaningless (Is this why Saint Exupéry refused to learn English

during his stay in the United States?):

. . . j'ai bien connu, tout au long de ma vie, que les hommes les uns des autres différaient, bien que les différences te soient invisibles d'abord et non exprimables en conversant, puisque tu te sers d'un interprète et qu'il a pour mission de traduire les mots de l'autre, c'est-à-dire de chercher pour toi dans ton langage ce qui ressemblera le mieux à ce qui fut émis dans un autre langage. Et ainsi amour, justice ou jalouse se trouvant être traduits pour toi par jalouse, justice et amour, tu t'extasieras sur vos ressemblances, bien que le contenu des mots ne soit pas le même. Et si tu poursuis l'analyse du mot, de traduction en traduction, tu ne chercheras et ne trouveras que les ressemblances, et te fuiras comme toujours dans l'analyse ce que tu prétendais saisir.

The inadequacy of language is to be measured by the significance of the task it undertakes. Language is by no means always false but it is necessary to remember that there are several languages "un langage du prince, puis de ses architectes, puis de ses chefs d'équipe, puis des cloutiers, puis des manoeuvres." It is the language of the "prince," that used in expressing the most significant truths, which is defective. Certainly the designs for the ramparts of a city are accurate and true but the designer does not understand the importance of the ramparts he has had built. Sufficient for most purposes, language fails completely to express the essential nature of man. "Celui qui me vient avec son langage pour saisir et exprimer l'homme . . . me semble semblable à l'enfant qui s'installe aux pieds de l'Atlas avec son seau et sa pelle et forme le projet de saisir la montagne et de la transporter ailleurs." Saint Exupéry has formulated this distrust of language in a series of maxim-like statements:

. . . dans un langage qui formule mais ne saisit point deux vérités peuvent s'opposer.

. . . l'erreur est de croire que n'est pas ce qui ne peut d'abord s'énoncer.

Et maintenant n'écoute point parler les hommes si tu désires les comprendre.

Car les autres, ils s'imaginent que le monde tient dans les mots et que la parole de l'homme exprime l'univers et

* Except where indicated, all quotations are from *Citadelle*, Gallimard, Paris, 1948.

les étoiles et le bonheur et le soleil couchant et le domaine et l'amour et l'architecture et la douleur et le silence . . .

Car de cette affreuse promiscuité des mots dans un vent de paroles ils ont tiré l'urgence des tortures. Des mots maladroits, incohérents ou inefficaces, des engins de torture efficaces sont nés.

These and many similar utterances can be summed up in two brief statements:

. . . ces litiges ne sont litiges que de langage.

and

Seul un langage insuffisant oppose les hommes les uns aux autres . . .

These are formidable indictments which show the extent of the frustration felt by Saint Exupéry in trying to convey his deepest conceptions. Probably also they constitute the harshest accusation ever directed at language by an author of great merit.

The writer convinced of the insolvency of language in expressing his own particular truth may be momentarily tempted to conclude with Vigny that "Seul le silence est grand" and, in fact, this sentiment finds frequent echoes in Saint Exupéry: "Et si chaque pierre est à sa place et sert le temple alors compte seul le silence qui est né d'elles, et la prière qui s'y forme." Such statements merely accentuate the dilemma of the author who, while realizing the poor quality of his tools, knows that he must make do with them and try to improve them. Truth, Saint Exupéry, reiterates, cannot be formulated with language as it exists, but it is the duty, never accomplishable, of the writer to try. Expression will always be "oeuvre difficile, lente et tortueuse" but yet "le mot seul signifie quelque chose" and where "les mots ne rendent pas compte de la vie, ce sont les mots qu'il faut changer." The author's truth "vaut ce que vaut le langage." (*Pilote de guerre*, Gallimard, p. 107) and language alone can reveal it.

This revelation is to be attempted through the development of a style which will more adequately translate the author's thought. "Prendre conscience . . . c'est d'abord acquérir un style." Style become the "opération divine" and when it is obscure this is due to a "mauvais travail dans l'usage des mots." This article does not attempt an analysis of Saint Exupéry's style but rather to show how some elements of this style are experiments in eliminating the deficiencies of language.

For Saint Exupéry the keystone to expressive writing is to be found in "la seule simplicité." Reminiscent of Verlaine he states: "j'ai toujours méprisé comme vain le vent des paroles. Et je me suis défié des artifices du langage." Verbal knowledge and rhetorical skill may be indeed the mark of the ignorant mind: "—Prends-moi ce sauvage, disait mon père. Tu peux lui augmenter son vocabulaire et il se changera en intarissable bavard. Tu peut lui remplir le cerveau de la totalité de tes connaissances et ce bavard se fera clinquant et prétentieux. Et tu ne pourras plus l'arrêter. Et il s'enivrera de verbiages creux."

Saint Exupéry's aversion to rationalism also contributes to his conception of style. It is the children in *Le Petit Prince* who speak the language of truth, not comprehended by their logical elders. The author speaks of "L'art de raisonnement qui permet à l'homme de se tromper," and states "Il n'est point de langage logique car il n'est point non plus de filiations logiques." The logical analysis kills all meaning: "Et si je veux les (*les choses*) expliquer ou les exposer je les démonte en leurs parties et il n'en reste rien . . . car il est plus d'intelligence enfouie dans les choses telles qu'elles sont que dans les mots."

It is however to the simplest element of the language, the word, that Saint Exupéry has given the most attention. Unlike Flaubert and Maupassant who believed that the essence of a person or object could be stated in a word, Saint Exupéry states that "un homme n'est point régi par un seul mot." Words are signs or signals, they may signify but they never seize the essential meaning. "Mais je confonds signifier et saisir." The word contains no universally accepted concept. For example, the word "heureux" has multiple meanings:

Tel homme est heureux dans la paix, tel autre est heureux dans la guerre, tel souhaite la solitude où il s'exalte, tel autre a besoin pour s'en exalter des cohues de fête, tel demande ses joies aux méditations de la science, laquelle est réponse aux questions posées, l'autre sa joie la trouve en Dieu en qui nulle question n'a plus de sens.

Si je voulais paraphraser le bonheur je te dirais peut-être qu'il est pour le forgeron de forger, pour le marin de naviguer, pour le riche de s'enrichir, et ainsi je n'aurais rien dit qui t'apprît quelque chose. Et d'ailleurs le bonheur parfois serait pour le riche de naviguer, pour le forgeron de s'enrichir et pour le marin de ne rien faire. Ainsi t'échappe ce fantôme sans entrailles que vainement tu prétendais saisir.

The words "ami" and "ennemi" are "mots de ta fabrication. Et certes qui spécifient quelque chose, comme de te définir ce qui se passera si vous vous rencontrez sur un champ de bataille, mais . . . je connais des ennemis qui me sont plus proches que mes amis, d'autres qui me sont plus utiles, d'autres qui me respectent mieux." The word "condamné" (as a noun) is another instance of the contradictory nature of a word: "Et il est une part du condamné que tu livres au bourreau, mais il est une part que tu peux recevoir à ta table et que tu n'as pas le droit de juger."

The task of the author then is to "remplir le mot." The word becomes effective, not when descriptive of the known, but when it throws light on the obscure aspect of the thing described: "Peut-être est-il un mot possible pour désigner la mélancholie qui, sans raison, te prend le soir devant ta porte quand le soleil cesse de brûler. . . . Et ce mot-là serait l'expression de ton expérience et le patrimoine de ton peuple s'il se trouvait qu'il fût souvent à employer." His method of "filling the word" uses two main devices. A word is used anagogically; that is, used with a spiritual or moral significance not usually attached to it. This is the opposite of the symbolist's etymological use of words. Thus *dense*, *densité*, *apprivoiser*, *polariser*, *pôle*, *aimant*, *aimanter*, *étendue*, *nouer*, *noeud*, *lier*, *liens*, *réseau*, etc. all express some degree of depth of experience or richness of the inner life. The other device is constant repetition which, whatever its artistic value, has the pedagogical effect of implanting firmly the new meaning of the word. The careful reader of Saint Exupéry is impressed by the effectiveness of these devices although he observes at the same time that the author's dislike of the artifices of the language is more a recognition that the old devices are outworn than a willingness to create new ones. Passages such as the following, while not illustrating the techniques themselves, show the power of expression which the author expects to result from their use:

Et maintenant . . . si j'use du mot ville je ne m'en sers point pour raisonner mais pour spécifier simplement tout ce dont elle charge mon cœur et que l'expérience m'en a enseigné et ma solitude dans ses ruelles et le partage du pain dans ses demeures et sa gloire de profil dans la plaine et son ordre admiré du haut des montagnes. Et bien d'autres

chooses que je ne sais dire ou auxquelles je ne songe point dans l'instant.

Inevitably, Saint Exupéry felt the limitations and restraints of the single word. "Ce qui est en moi, il n'est point de mot pour le dire" illustrates the difficulty, sometimes the impossibility, of adapting the word to his meaning. The phrase or the sentence is a more flexible and more easily constructed unit of expression. "Si le mot lève la tête au milieu de ta phrase, coupe-lui la tête. Car il ne s'agit point de me montrer un mot. Ta phrase est un piège pour une capture." He illustrates this enlarged unit in this passage: "Si tu me veux parler d'un soleil menacé de mort dis-moi: soleil d'octobre. Car celui-là faiblit déjà et te charrie cette vieillesse. Mais soleil de novembre ou décembre appelle l'attention sur la mort et je te vois qui me fait signe. Et tu ne m'intéresse pas. Car ce qu'alors je recevrai de toi ce n'est point le goût de la mort, mais le goût de la désignation de la mort. Et ce n'était point l'objet poursuivi." A recurrent phrase of the *Citadelle* is *vent des mots* meaning the "futility of words."

Saint Exupéry's endeavor to overcome the insufficiency of language is perhaps the most noteworthy of our times. His desire for universal understanding, his conviction that words are the greatest obstacle in the way, and his inter-weaving of these two themes, give to his treatment of the language dilemma an interest lacking in more academic discussions. Yet his solution is only a temporary palliative for what he seeks to correct. As he sees life it is dynamic and always in the process of "devenir" and language partakes of these same characteristics. He would be the first to say that since language always lags behind what it tries to express, the effort to renew language must be constant. He would also admit that his own creativeness in language is of limited value, for with the creation of a new word there begins the decline of its power and its abuse. "S'il est par hasard un langage où ce mot soit, c'est alors que je n'ai rien inventé et n'apporte rien qui soit vivant." The value of his linguistic ideas is precisely in their stress on the necessity for the constant renewal of language in order to give accurate meaning to concepts which are never static.

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The Subjunctive and Dichotomy

THE subjunctive continues to be one of the most cumbrously treated items of language teaching—in my opinion, quite unnecessarily. Thus, a popular work for native French students,¹ devotes close to 60 pages on this mood. However, I have found, through years of teaching, that it is possible to give a clear idea of the subjunctive in much less space than this. Indeed a good deal of Martinon's treatment involves redundancy, stemming from the fact that, having begun with an incorrect definition, he is then compelled to spend a good deal of time, and space, in elaborating on alleged exceptions. He says, on page 376, that: "le subjonctif est le mode de la possibilité et, à plus forte raison, du doute et de l'incertitude," and then has to take time out to explain away such examples as: "il est juste qu'on l'ait puni" which sentence certainly does not deal either with possibility, or with doubt and uncertainty.

A recent article, by Mr. H. Michael Lewis,² on this mood, shows one way in which the leading idea underlying many uses of the mood can be brought home to beginning students. Mr. Lewis there states that the subjunctive is used to indicate the "hypothetical" attitude in contrast to the "reality" attitude and this appears to come very near the truth. The term "hypothetical," however, is not too well chosen, for many hypotheses, in French at any rate, are often expressed in the conditional e.g.: "la ville aurait accepté; nous partirons quand bien même le temps menacerait etc." Similar use of the conditional is to be found in all Romance languages, and in German. Conversely, the subjective is often used for indicating what is undoubtedly part of reality, e.g.: "nous sommes heureux qu'il ait accepté."

Some of the best modern treatments of the same theme arrive at practically the same formulation as Mr. Lewis but, again, find it tantalizingly difficult to articulate the true distinction between the indicative and the subjunctive. Thus, R. G. Wilson,³ favors Henry Sweet's well-known distinction between the indicative

as the mood of "fact," and the subjunctive as the mood of "thought." Very similar is the statement of G. O. Curme:⁴ "The function of the subjunctive is to represent something not as an actual reality, but as formed in the mind of the speaker as a desire, wish, volition, plan, conception, or thought . . ." Unfortunately, it is not possible to contrast "actual reality" with "what is thought" for every reference to reality inevitably takes the form of, and is expressed through, thought.

In fact, we cannot contrast the indicative and the subjunctive as dealing, the first with the "objective," and the second with the "subjective." For both indicative and subjunctive express subjective attitudes and the distinction between them must, therefore, lie within the same sphere. An important clue, quoted approvingly by O. Jespersen,⁵ is to be found in A. W. Sheffield's book,⁶ where he terms the subjunctive the "non-committal" mood. The most promising treatment of the whole question, at least so far as concerns French, is, in my judgment, to be found in L. Clédat,⁷ and it is greatly to be hoped that writers of elementary Romance grammars will incorporate the remarks he there makes. I have, in my teaching, taken one step further and shown that the subjunctive can only be fully understood in the light of the logical doctrine of dichotomy.

When the popular mind is faced with the task of sorting, or classifying, a variety of different items, it usually begins with a dichotomy. In fact, Plato was so impressed with this device that he, wrongly, considered it to be the main

¹ H. Martinon: *Comment on parle en français*. (Paris undated.)

² H. Michael Lewis: *Modern Language Journal*. (May 1951.)

³ R. G. Wilson: *Student's Guide to Modern Languages*. (London, 1935.)

⁴ G. O. Curme: *Grammar of the English Language*. (New York 1930) Vol. 2, p. 224.

⁵ O. Jespersen: *Philosophy of Grammar*. (London 1924.)

⁶ A. W. Sheffield: *Grammar & Thinking*. (London 1912.)

⁷ L. Clédat: *En marge des Grammaires*. (Paris, 1932.)

step in any scientific method. Actually, it is only a very minor, and preliminary, procedure. The logic books tell us that dichotomy is a species of logical division, which consists in dividing any proposed class into two members, one of which has, and the other of which has not, a given characteristic. Thus, the class "man" may be divided into "white men" and "men who are not white," or again, into "tall men" and "men who are not tall" etc. The first member is always positive, and the second negative. The second member normally figures in census classification as the "miscellaneous" class, and in later stages can, of course, be further subdivided.

Applying this doctrine to the subjunctive, we see that the mind is faced with the necessity of expressing a large number of moods, viz.: hope, desire, fear, etc. Among these, it seeks first that mood which is of the most everyday importance, namely, assertion. In a law court, the most important single question raised about any statement is: Does the witness positively assert this, or is he merely expressing a belief, hope, or desire? Assertion, then, is the most important mood and is expressed in the indicative. All the other moods can then be bundled together in the negative class as being non-asserted. This, then, is the most accurate description of the function of the subjunctive: the subjunctive is the non-assertive (or "non-committal") mood.

The subjunctive is used not merely for the case (mentioned in all textbooks) where the object spoken of is not actually existent, e.g.: "creo que venga," (where we cannot say "viene," as the "coming" may not be realized); but also for objects which, though existent and very real, are such that we do not wish to assert them. This case arises wherever it is abundantly clear from the context that they are already being asserted elsewhere, namely, in subordinate clauses. As the main verb, of the principal clause, is already in the indicative or "assertive" mood, it is unnecessary to put the subordinated verb in the same mood; it can, instead, be put in a neutral, non-committal, mood—the subjunctive. Hence such sentences as: "nous sommes heureux qu'il ait accepté; siento mucho que ella esté enferma" etc. A sensitive Romance ear finds it as unnecessary to repeat the mark

of assertion as a sensitive English ear finds it unnecessary to repeat the mark of negation (in double negatives).

At this stage, it would be well to enter a warning against facile and precipitate inferences concerning national psychologies. (One shudders at the statement, by Mr. Lewis, that the alleged Spanish fondness for mysticism can be correlated with their fondness for the subjunctive!). The English are very sensitive to double negatives, e.g.: "I don't have no oranges" would appall an English ear, yet we are insensitive to double assertions. We find nothing incongruous in such a sentence as: "I caught the ball before it bounced," putting both verbs in the assertive, or indicative, mood, even though, as the ball did NOT bounce, it is hardly correct to say that it did. On the other hand, Romance speakers, being sensitive to double assertions, would put the second verb in the non-assertive, or subjunctive, mood. Yet, though sensitive to double assertions, they are not always sensitive to double negatives—Italian, for example, seems positively to revel in them, e.g., "non ho nessun dubbio, non abbiamo nessuna ragione di credere" etc.

Not that all such inferences are to be excluded in toto. C. Bally⁸ is undoubtedly correct in claiming that psychological reasons account, at least in part, for the obsolescence of the imperfect subjunctive in modern French. Thus such forms as "entremêlassiez" are felt as over long, by comparison with the generality of French verb forms; other imperfect subjunctive endings arouse irrelevant mental associations with pejorative suffixes. Thus "que je rêvasse" which really derives from "rêver" makes Frenchmen think, irrelevantly, of "rêvasser"; similarly, "que je trainasse" causes irrelevant associations between "traine" and "trainasser." It is clear that inferences concerning national psychology must be narrowly limited to comparisons between different linguistic forms. There is generally a normal mode of speech, by contrast with which certain other forms are felt as eccentric or aberrant. Thus Frenchmen have come to feel that the imperfect subjunctive is uncouth. That is about as

⁸ C. Bally: *Linguistique générale et linguistique française*. (Berne 1944.)

far as one dares to go in psychological inference.

A final point of importance in connection with the subjunctive. In the Romance languages, and even in English,⁹ the imperative is often expressed by way of the subjunctive mood. If we bear in mind that the subjunctive is the non-assertive, or non-committal, mood we can see how this should come to pass. Since the imperative also deals with objects of thought which are clearly not asserted, but merely wished or commanded, it is easy to see how they can be expressed in the subjunctive.

In summary, the subjunctive covers the "miscellaneous" class of expressions which are

"not-asserted." Three different types may be distinguished. The subjunctive is used:

1. When the thought-object is not real, or not known to be real, e.g.: "creo que venga; je cherche une fontaine où il y ait de l'eau potable etc."
2. When the thought-object is real but does not need to be asserted, assertion being already expressed in the principal clause e.g. "il est juste qu'on l'ait puni."
3. In optatives and imperatives, e.g.: "What do you say we black our faces and give a little party? Moi, que je me taise! Me, be silent!"

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⁹ G. O. Curme, *op. cit.*, p. 230.

Big Cities II: Miami

One of the most ambitious and promising foreign language programs in a big city is that of the Greater Miami Area (Dade County). The lack of elementary-school teachers with Spanish training did not dampen the enthusiasm of the alert administrators. Indeed, in the words of Joe Hall, Associate Superintendent, ". . . the basic assumption is made that the classroom teacher knows no Spanish whatever and that the learning process will involve both teacher and pupils in acquiring the ability to converse in Spanish." The Miami solution to the teacher-problem was *radio*. During the school year 1952-53 lessons and tapes were developed which covered all the essentials for beginning conversational Spanish on the fifth-grade level. Five schools participated in these experiments. During the current school year at least 8,100 children in 270 rooms of 47 schools are receiving Spanish instruction via radio. Recently lessons and tapes have been prepared for the fourth-grade level, and future plans contemplate an extension of the program in all elementary schools from the third

through the eighth grades and possibly beginning in the first. The lessons are broadcast over the school FM station WTHS several times a day from Monday through Friday; each lesson takes about ten minutes.

The materials for the broadcasts have been provided in mimeographed form for the classroom teacher: 4 books for each grade (4th and 5th) with thirty lessons (one six-weeks' period) in each book. Dade County teachers receive these books free, but others may secure them from W. E. Tichenor, Coordinator of Textbooks, 320 S. W. 22nd Avenue, Miami, Florida; the books are \$2.00 each, or \$8.00 for a complete set for one grade. Schools participate in this program on a voluntary basis. But the real interest in the Spanish instruction may be judged by the fact that while 47 schools have chosen to use the Spanish broadcasts, only 9 schools make use of the closest rival for popularity, the music broadcasts. Mrs. Betty Westcott is Coordinator for Spanish; Mr. Vernon Bronson is Director of Radio Station WTHS. Saludos, Miami!

TV: St. Paul, Minnesota

"Earlier in the year when our French Folksingers gave a program, we were invited back for a series of appearances. We decided to take advantage of this offer of television time to put on a demonstration of teaching French to little children. KSTP went along with this idea and we worked out our plans." So writes Sister Marie Philip, Head of the Department of French, the College of St. Catherine, St. Paul, Minn. As a result of this prudent thinking, a series of French lessons began March 15 over KSTP. The program is built around a "class" of one second-grade and three fifth-grade children, with two French teachers playing the roles of "classroom teacher" and "specialist." The subjects of the four lessons scheduled are: "What French Children

Call Things," "How French Children Sing," "How French Children Dance," and "What French Children Eat." Sister Marie Philip thought the little children would steal the show, and of course she was correct. The surest way to prove that small children take to second-language learning with joy and with success is to demonstrate. And wherever we have heard of demonstration classes being shown—over radio, over TV, or in personal appearances—the public has always been beguiled and delighted. Have you thought about contacting your local radio or TV station? The chances are that the management will be happy to program a place for at least one appearance of a demonstration group.

One Language Makes a Wall; It Takes Two to Make a Gate

Like this as a slogan? The word *slogan* is from the Gaelic *slaughairm*, which is compounded from *slaugh* (army) plus *gairm* (a call). We're not advocating war cries, but

sometimes a slogan can make a point very neatly. You're welcome to use the one above, and if you have any good slogans of your own, send them in.

*A Plea for a Broader Testing Program*¹

A MODERN note strikes our ears when in his *Didactica* we hear John Amos Comenius assert so forcibly:

All languages are easier to learn by practice than from rules. That is to say, by *hearing*, re-reading, copying, imitating with hand and tongue, and doing all these as frequently as is possible.²

Present trends in foreign language teaching call for placing greater emphasis on understanding the language, a need that was emphasized in the United States Army's language teaching program, in which the initial approach was oral and aural. The expediency of World War II has been responsible in great part for the healthy increase in the amount of talk about aural comprehension; this increased interest in aural skills makes it imperative that teachers of foreign languages not only emphasize the aural aspect but that they test the ability to assimilate aurally.

A word or two about definitions of terms is not amiss. The fact that no real generally recognized auditory counterword exists for *reading* is dramatized by the wide variety of expressions which have been devised out of dissatisfaction with the vagueness of "listening." In use are such terms as speech reception, thoughtful hearing, inclining the ear cognitively, comprehending spoken language, hearing and understanding, listening as a language art, and aural comprehension. In this paper aural comprehension is used to refer to the process of learning through listening to speakers in "live" situations in which visual and oral aspects of language complement and reinforce each other in the mode of presentation.

Since the general expression of need for testing aural comprehension is predicated on the assumption that in foreign language study aural comprehension is important, evidence for that position will be presented.

In brief outline, the historical background of the auditory phase of the language arts is as follows: at one time listening was the principal

procedure by which a man could acquire an education and enlarge his own experiences vicariously. Some of our greatest teachers—Homer, Socrates, Christ, and Mohammed—used speech and listening more effectively in their teaching than they used writing and reading. But with the invention of the printing press nearly four centuries ago, listening slowly gave precedence to reading and the printed page. The art of listening and the culture of oral tradition were largely replaced by a concern for print and by the practice of measuring literacy in terms of reading. Hence, for more than three centuries the Western World became increasingly conscious of print, and the major responsibility of obtaining an education was placed on the eye. Now, in less than twenty-five years, the radio and the sound motion picture have returned to the ear its former pre-eminence. These innovations, together with the ease with which we assemble today, have greatly increased the amount of importance of listening.

An important study³ of the frequency of adult language activities further confirms the importance of the aural phase. It is the work of Paul T. Rankin, who reports that the average adult spends seventy per cent of the total waking time in some form of communication. Of that time, nine per cent is spent in writing activities, sixteen per cent in reading activities, thirty per cent in speaking activities, and forty-five per cent in listening activities. These findings indicate that talking is used three times as much as writing; listening almost three times

¹ This article forms part of a doctoral dissertation, on file in the library of the University of Colorado under the title of "An Experiment in Objective Measurement of Aural Comprehension of Spanish," which was prepared under the direction of Professor Richard E. Fox.

² John Amos Comenius, *The Great Didactic* (M. W. Keatinge, translator, London: Adam and Charles Black, 1910), p. 206.

³ Paul T. Rankin, "Listening Ability, I: Its Importance, Measurement, and Development," *Chicago Schools Journal*, 12: 178, January, 1930.

as much as reading. Also apparent is the fact that the receptive forms, listening and reading, occur more frequently than the expressional forms, talking and writing.

Education is awakening to the importance of listening comprehension, and for several years authorities in the language arts have insisted that teachers assume responsibility for the development of critical listening. When the National Council of Teachers of English created a National Commission on the English Curriculum, it appointed a Committee on Listening, charged with the responsibility of studying the problem of listening at all educational levels, from kindergarten through college. Likewise in the reorganization of foreign language teaching, both in curriculum and methods, a logically consistent listening program is a *sine qua non*. Listening is not, of course, a solution for all the problems of teaching languages, nor is greater emphasis upon it the only desirable change in language teaching.

The old claim that the ordinary citizen of the United States has no opportunity to speak or hear the foreign language he has studied has lost its significance. The radio by short-wave and international hookup is bringing us an increasing number of broadcasts from the Latin American capitals. In 1939, for example, thirty-six Sunday afternoon programs from Mexico City alone came directly to the United States. There are at least thirty short-wave foreign language broadcasts to which 20,000 people listen. One million of our people hear domestic foreign language programs of music and drama. And in the sections where the Spanish-speaking groups live, many local broadcasting stations in our country present one or more daily programs in Spanish.⁴

Recent articles in foreign language publications give evidence of a growing realization that to serve present and very obvious future needs, modern foreign language teaching must stress the aural-oral abilities more than ever before. To insist that the adoption of ability to understand the language should henceforth be an important objective of modern foreign language teaching in elementary and secondary schools, and in lower division college classes, by no means implies that reading and writing need be discarded. The proposal represents "only a

marked shift in emphasis—a putting of first things first, not from the viewpoint of method or of subject matter, but from the viewpoint of *life needs outside the school*."⁵

Other phases and objectives of modern language instruction have for some time been under the searchlight of educational research and experiment. We have standardized prognosis,⁶ placement,⁷ and achievement tests⁸ for grammar, vocabulary and visual comprehension; but as yet there is no accepted or satisfactory test for measurement of ear skills. Audition testing has not kept pace with progress in other types of measurement; and even some of the early experimental courses with aural-oral emphasis were compared with more traditional programs solely on the basis of the students' ability to handle the written language. In fact up to the last year or two, oral-aural testing has been in a very nebulous and uncertain stage. Such trial tests as have been worked out are at present still in the experimental stage.

However, interest in this phase of testing has within the last two decades been manifest from time to time. Mention may be made of the group of persons gathered unofficially at the invitation of the University of Chicago Investigation of the Teaching of a Second Language, at the University of Chicago on August 30-September 1, 1948. Interested from many varied points of view in the teaching of a second language, they engaged in thoughtful examination and discussion of the findings of the

⁴ Eddie Ruth Hutton, "The Value of the Study of Spanish and Portuguese," *A Handbook on the Teaching of Spanish and Portuguese* (Henry Grattan Doyle, editor, Boston: D. C. Heath and Company, 1945), p. 21.

⁵ Walter V. Kaulfers, "Wartime Development in Modern Language Achievement Testing," *Modern Language Journal*, 28: 136-150, February, 1944.

⁶ V. A. C. Henmon, et al., *Prognosis Tests in the Modern Foreign Languages* (Publications of the American and Canadian Committees on Modern Languages, Vol. XIV. New York: Macmillan Company, 1929), 182 pp.

⁷ G. D. Stoddard, and G. E. Vander Beke, *Iowa Placement Examinations: Foreign Language Aptitude* (State University of Iowa: Bureau of Educational Research and Service, 1925-44).

⁸ V. A. C. Henmon, *Achievement Tests in the Modern Foreign Languages* (Publications of the American and Canadian Committees on Modern Languages, Vol. V, New York: Macmillan Company, 1929), 363 pp.

Investigation of the Teaching of a Second Language and set forth among proposals the following: preparation of more satisfactory materials and tests.⁹ *The Third Mental Measurements Yearbook*, published in 1949, presents a review of one attempt in the field of aural testing of German: the Lundeberg-Tharp audition Test in German (1929). And it includes reviews of two endeavors in the field of aural testing of Spanish: the Lundeberg-Tharp Audition Test in Spanish and the Furness Test of Aural Comprehension of Spanish.

The effort herein made has been to indicate

the historical background of the auditory phase of the language arts; the high frequency of listening; the need for training in listening not only in English but also in foreign languages; and the paucity of tests of listening or aural comprehension. We may conclude by saying that "the time has come to talk" more about listening comprehension and means to test this important phase of communication.

EDNA LUE FURNESS

University of Wyoming

⁹ Harold B. Dunkel, *Second-Language Learning* (Boston: Ginn and Company, 1948), p. 34.

Estas que fueron pompa y alegría . . .

A SONNET FROM THE SPANISH
of
CALDERON DE LA BARCA

This floral pomp affording us delight
On rising when the sun begins to glow,
At dusk will be a forlorn tale of woe
A-slumbering in the arms of frigid night.
These hues that challenge heaven with their bright,
(Fair Iris decked in scarlet, gold and snow),
Forewarn us of the course our life will go;
So much is ventured in a day's brief flight.
The roses hasten to expand in bloom
And only flow'r to fade away and die;
One bud serves both as cradle and as tomb.
Just so must men to fate's decree comply,
In one day they are born and meet their doom,
A flash in time as centuries roll by.

Translated by Joseph G. Fucilla

Foreign Languages in the Elementary Schools

Gemixt Pickles

Few of the children of our foreign language teachers grow up bilingually. Still fewer take up their father's profession and teach a modern foreign language. Not many children of the foreign-born love the language and literature of their parents sufficiently to take more than a course or two in that language. They seek only to meet a language requirement or to satisfy a sentimental curiosity about the literature of the country from which they trace their origin.

Many of us have seen foreign-born parents insist that their children speak the foreign language in the home. Usually the results do not justify the effort. Such children sometimes refuse to speak the foreign language as soon as they are mature enough to resist parental authority.

We made the same mistakes. Our oldest boy was bilingual until he was five years of age. World War II stultified his interest in German. Now he is struggling to meet college language requirements the hard way. Our three younger children, however, who are twelve, ten, and six years old, are learning German an easier way. They were in Germany last summer and attended an elementary public school for eight weeks.

In learning a foreign language the pupil should respect and admire the speakers of that language and desire to emulate them. Our children were fortunate because the community in which they lived was undamaged by bombs. Their school-mates lived in modern homes. They had bicycles with gear shifts, beautiful toys and gadgets galore. There was nothing backward about this Germany. It was better than living in the United States.

American conveniences which grown-ups might miss in Europe were not felt or realized as such by the children. They loved to ride the street-cars and the busses. They enjoyed walk-

ing. It was fun for them to shop with a market basket and to hang the milk-bucket from the handle-bars. If they missed American hygiene they said little about it and showed no ill effects whatsoever. Europeans think that our super-hygienic fear of germs is an affectation. Our children soon thought so too.

The children arrived in Munich without knowing the language. Their German relatives, cousins, aunts, uncles and grandfather met them at the station. Sign language, laughter and smiles had to replace the spoken word.

The caravan moved to the house in the suburbs. The children were happily ensconced in their rooms. They ate heartily of the good German *Kaffeekuchen* and then went out to play. To their surprise they could not take part. Even the simple game of Dodge ball had German variations that needed explanation.

I went out and explained the game to both parties, modifying the rules so that it would not be too different from the American game and not too different from the German. The great world languages will have to submit to modification too if they are to become truly international. The speakers will have to modify their language and make linguistic compromises with their neighbors. No communication means no play and no trade, little communication means little play and little trade with one another.

We were still over our coffee when they stopped playing Dodge ball and began to take turns swinging and pushing each other. Since there was only one swing an inter-lingual incident was in the making. Of course they quarreled, and as the summer wore on, the better they spoke German the fiercer their quarrels became. There were many antagonisms that appeared as soon as the novelty of the first acquaintance had worn off. The intrusion of

three little Americans into the tight little European group caused a reshuffling of girls and boys on both sides.

Arrangements had been made previously that the three children should begin with the first grade. No attempt was made to keep them with their age group. The German teachers were sympathetic but very dubious. It was carefully explained that this schooling was to be something extra in the lives of our children. When they had learned to read German with the German first-graders they could be advanced into the higher grades.

In the course of time misunderstandings did arise. Older children began to tease our children. "Zu dumm! Musst noch in die Volksschule gehen!" But we purchased new bicycles for our children, braided their hair and made them look somewhat German, and provided them with trinkets that would make them seem desirable in the eyes of the German children.

I had anticipated that in two weeks they would be finished with their first reader and would then work their way through a reader each week, progressing continuously and rapidly until they had overtaken their age group. I was disappointed. They stayed in the first grade for an entire month. It seemed as though they would never finish *Mein erstes deutsches Buch*, the German first year reader.

Kenneth, who was six years old, did not do so well in the German school system either. Even the Kindergarten was too difficult. The confusion of the German and English letter values was too much for him. Numbers were difficult enough in English. They were impossible in German.

We then tried to teach Kenneth by the natural or conversational method. "Was ist das? Ist das ein Stuhl?" And he would repeat the words we pronounced. Only rarely would he use German words on his own initiative, words we thought he should know. We anticipated his wants. We tried to help him express these wants in German. It seemed hopeless. He always returned to the use of the English language. He acted as though it were wrong to speak German to us, even in Germany amidst German surroundings. Sometimes when we did not grant a request because it was not phrased in German, he would lapse into stubborn silence. Some-

times he did not eat. After two weeks his mother and I despaired that he would ever learn German.

When we went on week-end trips we took the children with us. Each trip started with the same resolution: "Not one word of English this time!" "Kein Wort Englisch!" The children sat disgruntled in the back seat. We would direct questions at them in German. A groan was the response. Before the first half-hour was over tempers had reached the breaking point and the children were crying, "Why did we ever want to learn German? Why did we ever come to Germany?"

And then one day my wife had an idea. If we could not make the children speak German, and it was obvious that we could not, why not let them speak "Gemixt Pickles."

The children were enthusiastic. They began to jabber a mixture of English and German which sounded like Pennsylvania Dutch in reverse. We played games, naming objects in German or recognizing German automobiles. "Das ist ein Volkswagen." "Das ist ein Mercedes." "Ich picke out die Fords. Du picken die Opels." For minutes at a time the conversation would be mostly English, then it would drift into "Gemixt Pickles," with an occasional complete sentence in German.

The week-end after we started our "Gemixt Pickles" we took a two week vacation trip to Italy. The children remained in Germany and continued their schooling. We sent them pretty picture postal cards and wondered how they were getting along.

We should not have worried. A pleasant surprise awaited us upon our return. The children spoke German fluently. It seemed natural for them to speak German even to us. Until our departure English had been the natural means of communication. Now, suddenly, it was German.

Only a comparison with other children's experience will prove whether we more or less accidentally came somewhat close to a correct approach to foreign language learning processes. By living with our children for four weeks we helped them make the transition from English to German without trauma. Our absence for two weeks forced them to use only the German language, although they may have used some

English among themselves during the time we were away.

Whether we were able to aid them very much in the third stage of language learning is doubtful. Children learn by themselves when they recognize the need. They had been slow in "catching on," but having caught on, their progress was amazing. Their teachers recommended that they skip the second and third grade and go directly to the fourth grade. Instead of improving continuously and gradually, they now progressed by leaps and bounds. The ten and twelve year olds could read almost anything that was put before them; the six year old could understand and say what he wanted to say in German. Unfortunately the German "Sommer-Semester" ended in July and our children never got beyond the fourth grade. I am confident, however, that within a few weeks each would have been studying with their proper age groups.

These observations corroborate those expressed by L. C. Keating in his article "We Put Our Children in French School."¹ "If the older boy (12) failed to master it (French) as com-

pletely as his brother (9) at least one reason may be found in the fact that he had probably reached the upper age limit for the absorption of a language by imitation."² In our case the oldest girl (12) did not learn readily by imitative repetition. She needed and wanted to have the material organized. The younger girl (10) did very well without conscious grammatical analysis, but when she joined the older girl's private tutoring class she too profited from the grammar lessons. The youngest, a boy of six, amazed everyone by speaking naturally and fluently.

"There is an age when the child has a remarkable capacity to utilize these areas (of the brain) for the learning of language. . . . Later, with the appearance of the capacity for reason and for abstract thinking, this early ability is largely lost."²

GEORGE W. KREYE

University of Kansas

¹ *Modern Language Journal*, October (1952) pp. 276-278.

² Wilder Penfield, *Bulletin of the American Academy of Arts and Sciences*, Vol. VI, Number 5, Feb. 1953.

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Notes and News

E. W. Bagster-Collins

The *Modern Language Journal* has planned to publish an account of the life and the many services rendered to the language profession by E. W. Bagster-Collins, the first Managing Editor of the *MLJ*, who died at Montrose, New York on September 2, 1954. We want to add some words of tribute of our own to the unusual career of a great teacher who contributed so greatly to the language teaching profession.

Professor Bagster-Collins was one of the founders of the *Modern Language Journal*. In the Jubilee Issue of the *MLJ* (January, 1941), Professor Bagster-Collins gives a very interesting account of his connection with the *MLJ*, and the early history of the *Journal*. It was during this crucial period, when he had to deal with the Eastern and Western language associations, that he showed a remarkable diplomacy and tact that helped to keep united the two large language groups which had founded the *Journal*. He attended meetings both in the East and the West, and rendered reports at both places. The April 20, 1917 Minutes of the MLA of the Central West and South state that "it

was agreed that Professor Bagster-Collins, Managing Editor of the *Journal* be authorized to incur any necessary expense in the interests of the *Journal*." The May 4, 1918 Minutes state that Professor Bagster-Collins was called upon for remarks, and he then "proceeded to discuss briefly the prospects of the *Journal* during the war period and called for support and cooperation."

All of this seems to point out that Bagster-Collins was not only the first editor, but also a most valuable link between the East and the West, something most important in any period.

Professor Bagster-Collins was also very active in the American Association of Teachers of German. He was Acting President of the Association, and the first editor of the *German Quarterly*, which he served for many years.

Very few men have served the language teaching profession so efficiently and effectively as this quiet, mild-mannered gentleman who graced our meetings with his presence.

With Good Will to All

With this issue, we are taking leave of you, contributors to the *MLJ*. We wish that our performance had been perfect, we had the high aim to make it so, but for a great portion of our long period we had to contend with a rather difficult obstacle—*we had no clerical help whatsoever*.

Your editor became the editor, the secretary, the file clerk, the packer and unpacker of books, the general delivery man, etc., all of which he managed to do by cutting down on his hours of sleep, but he could not wholly cope with the mounting pile of correspondence that comes to the office of a journal so well known to the *MLJ*. We fell behind in our correspondence, and we frequently delayed in answering letters of our contributors who often wanted to know the exact date when the article they had submitted would be published. The fact is that the *MLJ* gets too many articles submitted for publication, and many of these are good, acceptable articles, and the Editor was desirous of giving everybody a chance, and he felt it was better for most authors to wait a good while rather than to run the possible risk of not having the article published, since many of the articles submitted to the *MLJ* were not exactly suitable for any of the special-language journals. It is evident the *MLJ* stands in a unique position, and we suggest right here that language teachers in general should consider their subscribing to the *MLJ* as an absolute necessity in order that the one journal that joins the interests of all of them and that stands up for unity may expand, and as the organ of all of them may stand as a symbol of a united front.

We apologize for our slowness in answering letters, we were in the meantime managing to publish around five

hundred articles and all the other valuable material which is part of the *MLJ*. We treasure the many letters of appreciation sent to us. They helped greatly in our work, they inspired us, and they made us love our work the more. We will try to continue the good work, not for one special language but for all languages.

We wish to express our appreciation to the Banta Publishing Company. Their experience in our work was a tremendous help. And we wish to express special thanks to Harold Bachmann of the Banta Company, who has always been most willing to give us helpful cooperation, and who has been helpful and considerate at all times. We looked upon him as if he were a member of our staff.

We learned to appreciate the work of our Business Manager, Stephen Pitcher, who is completely wrapped up in his work with the *Journal*. The members of our staff were a loyal group and in general did the work assigned to them in a very satisfactory manner. They are very capable workers, specialists in various fields. There was always harmony among us and it was a pleasure to work with them.

We have had ample occasion to watch objectively and dispassionately the language teaching situation in the United States. There are many hopeful signs. A new generation calling for harmony and unity is coming up, and what is more hopeful still—they are also calling for harmony and unity with representatives of other subjects and disciplines who may have opposed us yesterday. We should approach everybody interested in language work and everybody willing to hear us, and meet them more than halfway. Most people are every bit as sincere as we are.

We don't have a monopoly in anything. We have the best opportunity we ever had to move ahead. Let those who can do something with it, gentlemen.

Our New Editor

We are pleased and proud to be able to present our new Editor. Professor Camillo Merlino of Boston University is the new Managing Editor of the *MLJ*. Professor Merlino is one of the best known language teachers and needs no introduction. We should remind our readers that Professor Merlino has had a wide experience that eminently qualifies him for the work he is to do. He received his scholastic training at Harvard University, where he taught for some time. He has been on the faculties of the University of California, Bryn Mawr College, and the University of Michigan. He was for many years director of the Italian Summer School at Middlebury College. He was one of the

founders of the AATI, which he served as secretary-treasurer for many years. He is at present chairman of the Department of Romance Languages at Boston University.

It was during the seven years he was at the University of Michigan, when we were members of the same department, that we had the occasion to become well acquainted with Camillo Merlino, and we became close friends. We can say that Camillo Merlino, in addition to his high attainments as a scholar, is a gentleman at all times. He is tactful, considerate of others, and never ruffled by meeting opposition. Neither can he be swayed from the path of righteousness for the sake of convenience.

We are very proud to present our former colleague and good friend, Professor Camillo P. Merlino, who we are sure will render faithful and efficient service to the profession in the performance of his duties as Managing Editor of the *MLJ*.

A Defense of Opera's Languages

The controversial issue of opera in its original language or opera in English translation has produced in the last few years fresher arguments, keener observations, and warmer feelings than ever before forcing writers to bring this subject to scholarly and aesthetic concepts of art. It is no doubt a good sign of the genuine interest on the people's and the critics' side.

Unfortunately, however, in their zeal for opera for the masses some critics and opera-lovers fail to see the flaw of their stand in clamoring for opera in English translation. Their motive is unquestionably good; but their result may not be. *They ask for opera in English specifically because they want the masses to be able to understand and enjoy it.* However, present translations are quite bad and often non-English in their expressions so that they help very little. In fact, the usage of the English found in libretti is not too rarely unintelligible and even comical, and it does not reflect the feeling existing in the music. Moreover, it may be added that such a reason to give opera in English has no artistic basis if we consider music as one of the arts; for if we are satisfied with translations, especially with present ones, we are sacrificing art for the sake of popularizing it. The popularization of any art, opera in this case, cannot be achieved at the expense of changing one of the principal elements which compose that art just so that people can understand it in that adulterated form. That would not be popularizing opera: it would be changing and lowering it. Rather, we should cultivate and raise people's taste by better translations or good original libretti or by leaving the *libretti* in their original language for those who understand Italian, German or French. Otherwise we fear that after opera had gone through its language reform the music itself would be deemed too difficult for the masses to appreciate; and the next suggestion would be to *popularize* the music also. This has been done in the case of Bizet's *Carmen* and it has been attempted to put Puccini too in a popular version to which happily most critics and opera lovers quickly objected. In a smaller scale that has also been done with famous *arie* and many *romanzes* from Verdi, Leoncavallo, Flotow, Tchaikowsky, Chopin, Beethoven and others. Sometime ago our ears were hurt with a popular version of *Vesti la giubba* and *M'appari*, and other *arie*.

Truly, in that version millions came to know those *arie* who otherwise would have never known them. But at that price the composers would have never written them, nor would their English translations have inspired them as did the original verses. Thus, we would soon have *opera à la swing* and then the ultimate, extreme unction: *opera à la jazz*.

The alternative to this total interpretation of what constitutes opera would be not to treat the libretto and its music as a union of words and notes, thus denying that opera is an artistic union born out of an aesthetic conception. If this be so, if the original words with their particular sounds are not important in an opera, then let's have opera translated into English; for then the language does not matter any longer. However, we believe the language is important, and especially the original. Only to those who do not know foreign languages will a poor translation be satisfactory or any translation at all; for not knowing the original text they cannot appreciate the difference nor can they understand our position in this issue which is not a case of being a purist but a case of being an interpreter and lover of art.

A pertinent fact which is often mentioned is that in Europe operas are given in the language of the country in which the opera is presented, for example: *Manon* is given in Italian in Italy; *Aida* is given in French in France, and in German in Germany. We certainly do not approve of that either; however, we have noticed some fine translations done in those countries which atone to some extent at least for the loss of the original native words. Let us examine just two examples of those translations. The French verses from *Manon*

Ah! fuyez, douce image, à mon âme, trop chère;
Mon Dieu! de votre flamme
Purifiez mon âme
Et dissipiez à sa lueur
L'ombre qui passe encore
Dans le fond de mon cœur!

have thus been rendered in Italian:

Ah, dispar vision
Che a me fu tanto cara

Gran Dio con la tua fiamma
 Purifica quest'alma
 E sperder possa il tuo chiaror
 L'ombra che passa ancor
 Nel profondo del cor.

And *Faust's* well known *aria*

Salut! demeure chaste et pure, où se devine
 La présence d'une âme innocente et divine!
 Que de richesse en cette pauvreté!
 En ce reduit, que de félicité!

and in Italian

Salve dimora casta e pura
 Che a me rivela la gentil fanciulla
 Che al guardo mio la cela!
 Quanta dovizia in questa povertà
 In questo asil quanta felicita....

The reader will notice how the Italian translations, however lacking something of the original, reflect to a great extent not only the meaning of the words but also the feeling and the sound of the French original *arie*. Indeed, the rhymes of the translations are consonant with the original verses. Of course, there is a natural reason here: Italian and French are sister languages. If now the reader goes to the English translation of the same passages he will notice a big difference.

As for German we do not know it well enough to discuss its finer points, but we can assert that when *Lohengrin* is sung in Italian, the *arie* particularly must be well translated; for we do not detect any unnaturalness in the language; nor do the singers have to resort to vocal gymnastics to make up for missing syllables. Refer, for instance, to Pertile's record of the beautiful and lyrical *Swan Song* rendered in Italian. Again here we have a natural resultant in that Italian is a beautiful language *per se* and is consequently suitable to music.

We of course realize that opera translations are not easy to do; but we must strive towards a betterment just the

same in order to promote a greater and a better appreciation of the opera. Only thus will more people enjoy the beauty of its music and of its language fused together with a beautiful singing voice making for a whole artistic union. But until the day when we shall have really good translations or, especially, good original libretti, we owe it to the goddess of art and to those who know foreign languages to give opera in its original tongue.

Another problem often totally disregarded by opera critics who clamor for opera in English is: Who is going to sing the operas in English? Certainly the heavy foreign accent of most of the famous artists who sing these operas at present would often make for unintelligible English and would often be a little too amusing in the serious or tragic situations of which operas are abundant. To offer these operas with an entirely American artists would be either impossible or, let us be sincere, would not rarely result in lowering artistic standards; for, although we have at present good American talent undreamed of in the days of the Metropolitan golden era, nevertheless we still have much further to go. Possibly then, a middle course, not heretofore considered or advanced, may be to offer in any one season the same opera once in its original language and once in English. Most operas are given at least twice in a season, anyhow! Naturally the cast in each case would have to be different. Such a solution would serve to satisfy to some extent at least both factions taking part in this opera problem in the United States. It would, moreover, serve to give us time to produce better native talent, possibly to have foreign talent learn English a little better if they expect to sing in English, and especially to retranslate most of the operas into better English renditions.

Above all such a solution would still leave opera partly in its original language vestment as an artistic whole for those who properly expect it to be so.

FERDINANDO D. MAURINO

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"Sub specie aeternitatis"—the *Odyssee of Baroque Man*

Sancho Panza and Don Quijote, Persiles and Sigismunda, the little crowd before the invisible "retablo," gypsies, pickpockets, students, barbers, galley-slaves, renegades and madmen—they are the world of Cervantes, the colourful surface of its spiritual texture.

It is a world of "seekers"; the world of the baroque has experienced the fall from Renaissance godlikeness into the abysses of the "human condition"; man has seen the divine idea, but remains condemned to suffer the polarity between the *knowledge* about the ideal and the *consciousness* of the "real" (abject) state. For, since the moment, when the equilibrium was lost, reality has become problematical: "... no hay cosa segura en esta vida."¹ The experience of the relativity of all being is an essential factor in this "existential" disillusionment: "No todas las cosas . . . suceden de un mismo modo" (Riquer, p. 176).

Therefore, life, actions, the events of the time, man's desires and yearning, seem unreal, ephemeral, dreamlike, and lastly not perceptible: "... todos los contentos desta vida pasan como sombra y sueño" (Riquer, p. 729); but, since God alone knows all things ("a solo Dios está reservado conocer los tiempos y los momentos," Riquer,

p. 755), man refuses to examine reality critically and prefers to leave the problem in suspension (the "Pyrrhonism" of the baroque): "Cómo esto pueda ser yo lo ignoro y como cristiano que soy católico, no lo creo. Pero la experiencia me muestra lo contrario."² Once, in *Don Quijote*, Cervantes states very clearly the position of baroque man: "si el cielo milagrosamente no les da a entender la verdad . . . cualquier trabajo que se tome ha de ser en vano . . ." (Riquer, p. 692); for there might be a danger in knowing last truth before the proper time ("no es tiempo ahora de hacer estas averiguaciones, que sería entrarnos en intricados laberintos," Riquer, p. 885). And then the typical conclusion of resignation: "Y no te digo más, porque no puedo" (Persiles, p. 25). Silence comes nearest to solving the problem of the "realidad oscilante:" "ni supe ni pude hacer otra cosa que callar y dar con mi silencio indicio de mi turbación" (Persiles, p. 35).

¹ Miguel de Cervantes Saavedra, *Don Quijote de la Mancha*, ed. by Martín de Riquer (Barcelona, 1950), p. 139.

² Cervantes, *Historia de los Trabajos de Persiles y Sigismunda*, Editorial Sopena Argentina (Buenos Aires, 1941), p. 32.

Thus, man acknowledges his impotence; but, being "ni ange ni bête,"³ he will not cease seeking and trying to act according to his knowledge about ideal values, in order—at least—to lessen the distance to the divine, even if he is not able to reach it in his life, earthbound, within time and space. This is the chance which Cervantes' basic optimism gives his men and women: by their "works," their actions, "cada uno es artífice de su ventura" (Riquer, p. 1060). The "cada uno" may indicate the category of distinction among Cervantes' "seekers," for the degree of approximation to spiritual reality which each of them may reach, is different in each individual case; this means for man, on the other hand, that the instinct to seek reality in his individual (and no other) way gives him a relative, temporary certainty: his own identity ("porque no hay otro yo en el mundo," Riquer, p. 1085). It reassures his sense of direction in the peregrination of his life which will end in the moment of maximal clarity "sin las sombras caliginosas de la ignorancia" (Riquer, p. 1105)—in death.

The sphere of irreality, which is life, exposes the "seeker" to temporary error. One basic condition for error is the corruption of the existing social and religious order; Cervantes' attacks against "institutional immorality" are frequent in *Don Quijote*, in the *Coloquio de los Perros* or in the *Licenciado Vidriera*: "más convenía a las personas constituidas en mandos y oficios graves . . . aprovechar no tanto de las fuerzas corporales como de las del entendimiento" (Riquer, p. 944); also the Christian world is corrupt: "¿Cómo entiende y habla tanto de Dios y obra tanto del diablo?"⁴ The attack is led by "unbalanced" characters, such as madmen, gypsies, "picaros," or simple people, and animals; the bestiality of the last seems in higher rank than man, who in phases of error abuses the privilege of his intellect.

Errors of higher degree are caused by the power of human passions. Many men and women in the *Exemplary Novels*, in Cervantes' plays and in the stories inserted in *Don Quijote*, above all in *Persiles*, are misled by jealousy and lasciviousness, hatred, presumption and egotism, pas-

sions which increase the distance from spiritual reality. The desperate statements "no la puedo ver" and "fui engañada cuando con él me casé" in *El Juez de los Divorcios* show very well, that passion leads to moral blindness: which proves that the problem of spiritual reality in Cervantes' work is a problem of perception.

I have tried to show that the theme of reality forms the functional element of Cervantes' poetic creation. From the (chaotic) obscurity of irreality, the development leads—through the phase of disillusionment and acknowledgement of the problematical "realidad oscilante"—in continuous search (always with the possibility of temporary error) to last certainty. Dreaming, sleepwalking, gropingly, Cervantes' characters go their way, following as soon a beautiful hallucination for which they are ready to suffer and hunger, or simply doing their daily duties, capable, however, of immense joy over a lovely, colourful robe which seems to have come from Heaven (Teresa); they err, but they find themselves again (*El Rufián Dicho*, and Sancho's "a pesar de bellaco me vaya al cielo," Riquer, p. 873), some even erring a lifetime (Don Quijote, *Persiles*). They all peregrinate the world, coming from different directions, travelling with different speed—all destined towards the one pole of certainty, which is death, liberty from the earthly fetters, union with the divine idea: "están nuestras almas siempre en continuo movimiento, y no pueden parar ni sosegar sino en su centro, que es Dios, para quien fueron criadas . . ." (*Persiles*, p. 116).

For this reason, it may be possible to conclude, that Cervantes' work is the poetic objectivation of baroque inquietude which makes life an Odyssean search for reality, as if it were in the light of the Augustinian promise,

DONEC REQUIESCAT IN TE.

EDELGARD CONRADT-ASSEEW

University of Michigan

³ Pascal, *Pensées*, ch. IX, 13 (adopting a Montaignian concept).

⁴ "Cipión y Berganza" ("Coloquio de los Perros"), in: Miguel de Cervantes, *Novelas Ejemplares*, ed. Espasa-Calpe Argentina, S. A., (Buenos Aires, 1952), p. 235.

Historical Background of More's Utopia

After reading R. W. Chambers' *Thomas More* (London, 1935), pp. 118–120, one would believe that one of the most important matters discussed by More, during his mission to Flanders in 1515, was about the bishopric of the town of Tournay. Actually, the year 1515 saw some events of considerable interest: on January 5th of that year, Charles of Luxemburg was emancipated, and the powers of the regent of the Netherlands, Margaret of Austria, came to an end, temporarily. At the same time, there was a new orientation in the policies of that country. Margaret of Austria was pursuing a policy which was hostile to the reigning House of France, and she was well disposed toward the English. Henry the Eighth tried to break up the treaty of March 24th between Charles and Francis the First. English trade was becoming more and more important for the prosperity of the Netherlands; but it was only after long negotiations that on January 24, 1516, there was a renewal of the alliance of 1506, (See H. Pirenne, *Histoire de Belgique*

[Bruxelles, 1907], III, 78–83). Chambers tells us that "on 8 May 1515 the Court of Aldermen permitted More to occupy his office of Under-Sheriff by deputy, whilst he went 'on the kinges ambasset into Flanders.'" More mentions "Georgius Temsicius, Cassiletanus praepositus" (*L'Utopie. Texte latin édité par Marie Delcourt* [Paris, 1936], p. 45). This is Georges de Themiseke who is listed by M. Bruchet and E. Lancien, in their *L'itinéraire de Marguerite d'Autriche* (Lille, 1934), pp. 241, 383, 388. As for "Petrus Aegidius, Antuerpiæ natus" (Delcourt, p. 45), let us say that we find a "maistre Gilles" in *Correspondenz des Kaisers Karl V*, ed. Karl Lanz (Leipzig, 1844), I, 32. In fine, we may remark that the mission of More which has been made famous by his *Utopia* was of considerable importance at the time, and needs to be remembered in connection with the *Opus de optimo reipublicae statu*.

MARCEL FRANÇON

Harvard University

The *MLA* Foreign Language Program

A Tentative List of FL Summer Schools

(An asterisk before an institution's name indicates that a workshop for elementary school teachers is available. Note that in some cases it is available only to elementary school teachers.)

* ALLIANCE COLLEGE Summer School of Polish, Cambridge Springs, Pa.: 27 June-5 Aug., approx. total cost \$200, special "houses" provided. *Write to* Pres. Arthur P. Coleman.

* ARIZONA STATE COLLEGE Workshop in Teaching of Spanish in Elementary School, Tempe: 6 June-9 July, tuition \$22.50. *Write to* Roy C. Rice.

ASSUMPTION COLLEGE Language Program, Worcester 3, Mass.: Fr., Russ., 5 July-12 Aug., tuition \$105. *Write to* Rev. G. Antonio Laberge, A.A.

AUGUSTANA COLLEGE School of Swedish, Rock Island, Ill.: 13 June-22 July, tuition \$87.50, room & board \$15 per week. *Write to* Arthur A. Wald.

BALL STATE TEACHERS COLLEGE, Muncie, Ind.: Fr., Sp., 13 June-15 July; 18 July-20 Aug., tuition \$23 per term. Also 2nd term, field study trip to Mexico, cost \$250. *Write to* Vivienne Bey.

UNIVERSITY OF BARCELONA Spanish Language and Culture Program, Spain: Mallorca, 2-25 July; Barcelona, 3-24 Aug. *Write to* Director of Summer Session.

UNIVERSITY OF CHICAGO Linguistic Institute, Chicago 37, Ill.: Thai, Indonesian, South Chinese, Eng. for foreigners, 27 June-20 Aug., tuition \$125, room & board approx. \$200-300. Scholarships for teachers available. *Write to* George J. Metcalf, Faculty Exchange.

COLBY COLLEGE Summer School of Languages, Waterville, Me.: Fr., Ger., Russ., Sp., 28 June-15 Aug., approx. total cost \$300. Special language sections in dormitories provided; scholarships available. *Write to* John F. McCoy.

UNIVERSITY OF COLORADO Modern Language House, Boulder: Fr., Ger., Sp., 17 June-22 July; 25 July-27 Aug. Courses in teaching of foreign languages in elementary school (1st term) and the problems of teachers in the bilingual (Eng.-Sp.) community (2nd term) available. Special "houses" provided. Approx. total cost: room & board \$85; language activity fee \$12.50. Some scholarships available. *Write to* Mary Jane Guiteras.

* COLORADO STATE COLLEGE OF EDUCATION Foreign Language Elementary School Workshop, Greeley: Sp. (Fr. & Ger.); no dates given. Tuition: Colorado residents \$16.50, out-of-state \$21.50, 3 quarter hours graduate or undergraduate credit. *Write to* Martín Candelaria.

COLUMBIA UNIVERSITY TEACHERS COLLEGE Workshops, New York 27, N. Y.: Fr., Ger., Ital., Sp., 5 July-12 Aug., tuition \$25 per point, \$10 Univ. fee, room &

board extra. Also 8 wk. Fr. study tour, total cost \$970. *Write to* Daniel P. Girard.

* UNIVERSITY OF DELAWARE Foreign Language Elementary School Workshop, Newark: Sp., 21 June-29 July. Tuition: Delaware school teachers, \$5 registration fee; other residents, \$55 to \$65; out-of-state \$80 to \$95. *Write to* William O. Penrose.

DUKE UNIVERSITY School of Spanish Studies, Durham, N. C.: 14 June-23 July, approx. total cost \$193 (\$157 for public school teachers who receive rebate of half of Univ. fee), scholarships for teachers available, special "houses" provided. *Write to* Gifford Davis.

* FLORIDA STATE UNIVERSITY Modern Language Department, Tallahassee: Fr., Sp., Ger., Ital., 20 June-13 Aug., approx. total cost \$200 (out-of-state students \$12 per. sem. hr. additional). *Write to* Charles H. Walker.

FORDHAM UNIVERSITY Summer Session, New York 58, N. Y.: Fr., Ital., Ger., Sp., Lat., Grk., Russ., 5 July-12 Aug., cost \$18-20 per credit. *Write to* William F. McAlloon, M.A.

FRESNO STATE COLLEGE, Fresno 4, Calif., Sp. (Conversational for secondary teachers), Field Trip to Mexico, 19 June-18 July. Cost \$375, including tuition, from Mexican border. *Write to* Carlos A. Rojas.

GEORGETOWN UNIVERSITY Institute of Languages and Linguistics, 1719 Massachusetts Ave., N.W., Washington 6, D. C.: Methodology of Language Teaching, 20 June-12 Aug. Also wide variety of language courses offered. Tuition \$125, room & board extra. *Write to* Special Language Teaching Program Office.

HASTINGS COLLEGE, Hastings, Neb.: Sp., Mexican Tour, 10 June-22 July, approx. total cost \$300; Fr., Ger., European Tour, 6 June-20 Aug., approx. total cost \$800. *Write to* Dr. Clara Altman.

* INDIANA UNIVERSITY Foreign Language Elementary School Workshop, Bloomington: Fr., Sp., & Ger. 13 June-1 July. Tuition: In-state, \$19.50; out-of-state, \$30.75. *Write to* Harvey L. Johnson.

STATE UNIVERSITY OF IOWA, Iowa City: Sp., Fr., Ital., Russ., 15 June-11 Aug., full tuition \$53 (over 4 sem. hrs.). Tuition remission for graduate assistants available. *Write to* Edmund de Chasca.

* KANSAS STATE TEACHERS COLLEGE Spanish Workshop, Emporia: 1-8 June. Tuition: \$5 per credit hour (in-state students, higher for out-of-state). *Write to* Minnie M. Miller.

LAVAL UNIVERSITY, Quebec, Canada: Cours d'été de français, Cours d'été d'anglais, 27 June-6 Aug., approx. total cost \$260: Students live with French-speaking families Scholarships available (\$75 covering tuition). *Write to*

Secrétariat des Cours d'été, 17, rue Sainte-Famille.

* LOUISIANA STATE UNIVERSITY Workshops for Teachers of French and Spanish, Baton Rouge: Fr. Week, 5-11 June; Sp. Week, 12-18 June. Cost \$25 each. Special "houses" provided, special emphasis on needs of elementary school teachers. Study trip to Mexico, 12 June-13 Aug., cost \$225 (including Sp. Week); Excursion to Mexico, 12 June-2 July, cost \$175; study trip to Spain, 8 June-16 Aug., approx. cost \$700. *Write to* Elliott Healy (Sp. week), A. Bruce Gaarder (Fr.), Alfredo Berumen (Study trip to Mex.), James L. Wyatt (Excursion to Mex.), John A. Thompson (Study trip to Spain).

LOYOLA COLLEGE Language Program, Baltimore 10, Md.: Fr., Sp., Ger., 27 June-30 July. Cost \$14 per credit (4 credit course). *Write to* Vincent J. Colimore.

* MACALESTER COLLEGE Spanish Program, St. Paul 5, Minn.: Sp., 20 June-29 July. Approx. total cost \$200. *Write to* Peter S. Mousolite.

UNIVERSITY OF MADRID Summer Courses in Spain, in cooperation with Instituto de Cultura Hispanica, Trans World Airlines, and Educational Travel Assn. (554 Fifth Ave., New York 36): 1-31 July, approx. total cost \$130 plus transportation cost of \$576.60. *Write to* Educational Travel Assn.

* UNIVERSITY OF MAINE French Program, Orono: 5 July-12 Aug. Approx. total cost: \$8 (registration and health), \$10 per credit hr. (3-6 credits), \$90-130 room and board. *Write to* Wilmarth H. Starr.

* UNIVERSITY OF MASSACHUSETTS Workshop in Teaching of Modern Foreign Languages in Elementary Schools, Amherst: 5 July-15 Aug., tuition \$20 for residents (2 courses), \$80 for non-residents. Graduate tuition for non-residents \$10 per credit hr. *Write to* B. R. Morris.

MERCYHURST COLLEGE French and Spanish Program, Erie, Pa.: 27 June-4 Aug. Demonstration class for elementary school teachers in French available. Approx. total cost \$180. *Write to* the Registrar.

MEXICO CITY COLLEGE Workshops for Spanish, Kilometro 16 Carretera Mexico-Toluca, Mex. 10, D.F.: 13 June-15 July; 18 July-19 Aug. Tuition \$57.50 plus lab. fee \$7.50 (U. S. Currency). *Write to* Dean of Admissions.

* UNIVERSITY OF MIAMI Oaxaca Summer Workshop in Latin American Culture, Coral Gables 46, Fla. (conducted in Mexico): 12 June-23 July, approx. total cost \$460 (including round-trip from Miami). *Write to* Leonard Muller.

* UNIVERSITY OF MICHIGAN Workshop in Spoken Language Training for Teachers of FLs, Ann Arbor: Fr., Sp., 1-12 Aug., fee \$25 (resident); \$30 (non-resident). Also Special Program for Teachers (Fr., Sp.), 20 June-31 July. Elem. sch. workshop, 20 June-29 July. Also program for German teachers. *Write to* Otto G. Graf.

MIDDLEBURY COLLEGE Summer Language Schools, Middlebury, Vt.: Fr., Ger., Ital., Russ., Sp., 1 July-18 Aug., approx. total cost \$325. Special courses for elementary teachers available. Scholarships available. *Write to* The Language School Office.

* MILLS COLLEGE La Maison Française, Oakland 13, Calif.: 27 June-5 Aug., approx. total cost \$275. Special language section in dormitory provided. Demonstration class for elementary school teachers available. Grants-in-

aid available. *Write to* Office of Summer Session.

* MISSISSIPPI SOUTHERN COLLEGE Inst. of Latin American Studies, Station A, Hattiesburg: 23 May-13 Aug.: Eng. as a foreign language. Housing with Latin American families. *Write to* Reginald C. Reindorp.

* UNIVERSITY OF MONTREAL French Summer School, C.P. 6128, Montreal, P.Q., Canada: 27 June-20 Aug. Scholarships available. Approx. total cost \$300. *Write to* J. A. Houpert.

* UNIVERSITY OF NEBRASKA Foreign Language Elementary School Workshop, Lincoln 8: Fr., Sp., 13 June-8 July. Tuition: \$25 (resident), \$50 (non-residents). *Write to* Charles W. Colman.

* UNIVERSITY OF NEW MEXICO Spanish Workshops, Albuquerque, workshop for teachers of native Spanish-speaking children, 16 June-13 July; workshop in teaching Spanish in the elementary schools, 14 July-10 Aug. *Write to* Harold O. Ried.

* NEW MEXICO WESTERN COLLEGE Foreign Language Elementary School Workshop, Silver City: Sp., 18-29 July. Tuition, \$12 for non-residents. *Write to* Donald Overturf.

* NEW YORK STATE COLLEGE FOR TEACHERS Workshop for Elementary School Teachers, Albany: 5 July-13 Aug., approx. total cost (not including dinners) \$75. *Write to* Director of Graduate Studies.

NEW YORK UNIVERSITY School of Education, New York City 3: Fr., Sp., 6 July-12 Aug. Course in teaching foreign languages in secondary schools available. Tuition \$25 per point plus special fees. *Write to* C. O. Arndt.

NORTHAMPTON SCHOOL FOR GIRLS Summer School of French, Northampton, Mass.: 27 June-6 Aug., approx. total cost \$390 (6 weeks), \$490 (8 weeks) for 1 subject, room and board. Opportunity to qualify for summer in France in 1956. *Write to* Dorothy M. Bement.

* PENNSYLVANIA STATE TEACHERS COLLEGE Spanish Program, Indiana, Pa.: 6 June-5 Aug. Approx. total cost for 9 weeks \$193, for 6 weeks \$122. *Write to* Ralph E. Heiges.

UNIVERSITY OF PENNSYLVANIA School of Education, Philadelphia 4: 27 June-6 Aug., Graduate Conference-Laboratory Course in Modern Language Teaching, Fr., Sp. Tuition \$100, scholarships available. *Write to* Dean E. D. Grizzell.

PURDUE UNIVERSITY Workshop in Audio-Visual Techniques for Teachers of Foreign Languages, West Lafayette, Ind.: 20 June-1 July, fee \$35. *Write to* Earle S. Randall.

RIVIER COLLEGE Summer School of French, Nashua, N.H.: 5 July-12 Aug. Courses for training elementary and secondary teachers. Tuition \$10 per credit; board \$16 per week. *Write to* Sister Marie Carmella, Dean.

* ROSARY COLLEGE Modern Language Workshop, River Forest, Ill.: Fr., Ital., Sp., 27 June-5 Aug. Approx. cost \$80. Partial tuition scholarships available. *Write to* Sister Mary Grégoire, O.P.

ST. MICHAEL'S COLLEGE Language Program, Winooski, Vt.: Fr., Sp., Eng. for foreign students, 27 June-12 Aug. Approx. total cost \$300. *Write to* Jeremiah K. Durick.

SALTILO STATE TEACHERS COLLEGE Interna-

tional Academy of Spanish, Saltillo, Coahuila, Mexico: 4 July–10 Aug., approx. total cost from \$235, transportation to Mexico extra; special housing and Spanish-speaking family contacts provided. *Write to Mary Wise, Registrar, Box 141, Zion, Ill.*

UNIVERSITY OF SOUTH CAROLINA Summer Workshop in French, Columbia: 13 June–1 July, approx. cost \$40 (meals extra). *Write to R. M. Stéphan.*

UNIVERSITY OF SOUTH DAKOTA European Study Tour, Vermillion: Ger., Fr. Seminars. Leave New York 8 June returning 16 Aug., approx. total cost \$987. (Side trip to Rome \$37.50 extra.) *Write to R. D. Falk.* (Information may also be obtained from Study Abroad, Inc., 250 West 57th St., New York 19.)

* UNIVERSITY OF SOUTHERN CALIFORNIA Spanish Program, University Park, Los Angeles 7: 20 June–30 July. Tuition \$40. *Write to Dean John D. Cooke.*

* SOUTHERN ILLINOIS UNIVERSITY Foreign Language Elementary School Workshop, Carbondale: Fr., Ger., Sp., 20 June–15 July, approx. total cost per month \$125–150 (including room & board). *Write to Vera L. Peacock.*

* STANFORD UNIVERSITY Language Program, Stanford, Calif.: Fr., Ger., Sp., Port., 27 June–23 Aug. Program for elementary school Spanish teachers conducted at University and Guadalajara, Mexico. Tuition \$250. *Write to Director of Admissions.*

* SYRACUSE UNIVERSITY Foreign Language Elementary School Workshop, Syracuse 10: Sp., Fr., Ger., & Ital., 12 July–10 Aug. Tuition \$66. *Write to James P. Sofietti.*

TEMPLE UNIVERSITY French Foreign Study Tour, Philadelphia 22, Pa.: 12 July–14 Aug., courses at the Sorbonne, approx. total cost \$495. *Write to John M. Rhoads.*

TEXAS CHRISTIAN UNIVERSITY Language Program, Fort Worth: Fr., Ger., Sp., Eng., 6 June–15 July; 18 July–26 Aug. Also Spanish section at Instituto Tecnológico, Monterrey, Mexico. Approx. total cost per session \$230. *Write to J. H. Hammond, Box 433.*

* TEXAS TECHNOLOGICAL COLLEGE Spanish in Elementary School Workshop, Lubbock: 20 June–8 July, approx. total cost \$63.75 (resident), \$88.75 (non-resident).

Write to John C. Dowling.

TUFTS COLLEGE Language Program, Medford, Mass.: Fr., Sp., Ger., 5 July–12 Aug. Latin Workshop, 5–22 July, fee \$52. *Write to J. R. Strawbridge.*

* UNIVERSITY OF UTAH Summer Language School, Salt Lake City: Fr., Ger., Sp., 13 June–19 July; 20 July–26 Aug.; approx. total cost per session \$61.35. Workshop for elementary school teachers approx. \$18. *Write to Dean Harold W. Bentley.*

* UNIVERSITY OF VIRGINIA Summer Language Program, Charlottesville: Fr., Sp., 20 June–30 July. Special workshops for elementary and secondary teachers available. Tuition \$52.50 (non-resident \$97.50). Dormitory rooms for 6 wks., \$32–48; meals approx. \$60–72. Scholarships available for Virginia teachers. *Write to Registrar of Summer Session (for further information on courses, L. G. Moffatt).*

UNIVERSITY OF WASHINGTON Living Language Program, Seattle 5: Fr., Sp., 20 June–20 July; 21 July–18 Aug.; approx. cost \$87.50 (full quarter); \$60 (one term). *Write to Howard Lee Nostrand.* Also sponsoring summer session at University of Munich: 1 July–11 Aug.; 29 July–8 Sept. *Write to Dept. of Germanics.*

* WESTERN RESERVE UNIVERSITY Summer School of French and Spanish, Cleveland 6, Ohio: 20 June–30 July. Special "houses" provided, scholarships for French available. Special workshops for elementary school teachers (Fr., Sp., Ger., Lat.). Approx. total cost \$190. *Write to Ruth Mulhauser.*

COLLEGE OF WILLIAM AND MARY, Williamsburg, Va.: Sp., Fr., Ger., Grk., Lat. Tuition \$5.50 per sem. hr. (resident); \$10.50 per sem. hr. (non-resident), room \$3–\$6.75; food \$12–15 per week. Scholarships for non-resident teachers available. *Write to Kenneth Cleeton.*

* UNIVERSITY OF WISCONSIN Modern Language Workshops, Madison: Fr., Ger., Sp., 25 June–15 July. Approx. cost \$100. *Write to Laura B. Johnson, Wisconsin High School, Madison.*

YALE UNIVERSITY Summer Language Institute, New Haven, Conn.: Fr., Ger., Sp., Ital., Russ., Chinese, Japanese, Korean, 13 June–2 Sept. Tuition \$240 (12 weeks course); \$150 (advanced 8 weeks course). Scholarships available. *Write to Summer Language Inst., Box 2505-A.*

(See Announcement on page 274)

Audio-Visual Aids

KODACHROME SEQUENCES FOR SALE

Neil Douglas (Box 664, Meriden, Conn.), writer, explorer, lecturer, and photographer of repute, has for sale master and duplicate films in color, in exciting travelogue adventures on Mexico, Spain, France, Germany, Italy and other countries. Mr. Douglas, who has distinguished himself as a lecturer, is an out-of-the-ordinary adventurer interested in mountain climbing, glacier-discovering, canoe-rowing, hunting polar bears and organizing expeditions to little known areas. This comprehensive coverage of nature, flora and fauna, anthropology and folklore of the countries in which language teachers may be interested, has been skillfully recorded in his films, now available for sale. Write for inquiry.

FREE-LOAN FILMS ON LATIN AMERICA

Ideal Pictures (58 E. So. Water St., Chicago 1, Ill.), perhaps the world's largest 16 mm. film library, has numerous free films available to groups, schools, clubs, etc. Five new films have recently been announced on Latin America: *Acapulco*, 30 min. Color. Sponsored by Hotel El Mirador, of Acapulco. Shows the usual attractions of Mexico's famous Pacific resort, with scenes of sea fishing, diving boys, water sports, etc. *Bound for the Caribbean*, 55 min. Color. A humorous situation concerning a shooting script misplaced by Carley Smith, cameraman, is the amusing background for a visit to resort places, old and new in the Caribbean. *Coffee, America's Favorite Beverage*, 29 min. Color. The story of coffee with scenes in Central and South America. *Havana Holiday*, 22 min. Color. A romantic tour of gay Havana during which you see historical landmarks and points of interest. Sponsored by National Cuba Hotel Corporation.

ON THE RECORD

RCA, Victor L E 6200, is a Modern French by Sound record, with sound by Professor Henri Peyre of Yale and Mrs. Peyre. The rate of speech is similar to the normal delivery of native

French, a feature which will help the beginner to follow the narration.

A new firm, Spanish Book Clearing House (209-B W. Glen Ave., Peoria, Illinois), specializes in classical Spanish music (Granados, de Falla, Villalobos, etc.) and in Zarzuelas. The firm, with offices in Mexico, plans to record poetry, drama, and prose in the near future.

Circling the Globe with Speech: Spanish is a 33-1/3 rpm LP record, put out by Wilmac Recorders (921 East Green at Mentor, Pasadena 1, Cal.). It is a linguistic trip through six different Spanish-speaking countries. Eight natives of the six countries are heard. The choice of words and idiomatic expressions varies slightly from one country to the next. The narrators speak of their lives and interests. Price: \$5.95. Similar records are available in French and in German.

Professor Erich Funke of Iowa (505 Clark St., Iowa City, Iowa) has added two more German records to his collection. *Meisterballaden* (\$4.35) and *Grosze Deutsche Lyrik*, each at \$4.35, on Vinylite, 12" Microgroove, 33 $\frac{1}{3}$ rpm.

RELIGIOUS FILMS

National Council of the Churches of Christ, Broadcasting and Film Commission, 220 Fifth Ave., N. Y. 1, has for distribution: *Report from Mexico*, 30 min. Vivid glimpses of how Protestant churches in Mexico are overcoming antagonisms and meeting the thrilling challenge to build a vital new church. Rental: \$6. *Wings to the Word*, 30 min. The dramatic true story of a young missionary's impassioned campaign in a remote Brazilian village. Rental: \$8. *Out of the Dust*, 45 min. The personal heroism, tragedy and achievements that accompany the work of evangelical churches in Latin American. Rental: \$10. All three films are black and white.

Ideal Pictures had for distribution several religious films: *Day of Guadalupe*, 12 min. Color. Filmed at the Basilica of Guadalupe during the yearly pilgrimage to the famous shrine. Rental: \$3. *Mexican Miracle*, 24 min. Color. Re-enact-

ment of one of the modern miracles of Our Lady of the Sacred Heart of Jesus at Her Shrine in the Parroquia de San Jos in Mexico City. Rental: \$7. *Bell Ringer of Antigua*, 5 reels, Color. Life and work of the Blessed Hermano Pedro de Betancourt, founder of the first convalescent's hospital in New Spain. Rental: \$25.

NEW FILMS

Latin America:

Round South America by Air. 60 min. Color. A spectacular visit to the Panama Canal, Bogotá, Quito, Lima, Cuzco, La Paz, Santiago, Buenos Aires, Rio, Montevideo, covering the points of interest in those cities and other places. A Pan American Airways film. Supposed to be free-loan, but there is a charge for "service charge" of \$3.50; it's worth it, however. (Ideal Pictures.)

Age of Discovery: Spanish and Portuguese Explorations. 12 min. B & W, and Color. \$55 for B & W; \$110 for Color. An authentic overview of the lands where men of discovery lived and planned four hundred years ago. It reviews the important geographical aspects of Spain and Portugal and brings to audiences a background to explorations of routes to the Orient which led to the discovery of the New World. (Coronet Films.)

Rubber River. 15 min. Color Free loan. Story of the search for new sources of rubber in Central America, including the scenery of the tropical countries. (Coronet.)

Germany:

Eternal Mask. 75 min. A Swiss production, German dialogue with English titles. Apply for rental rate. The story is that of a young doctor, Dumartin, whose confidence in an anti-meningoitis serum he has produced leads him to administer it to a patient whose life has been despaired of. When death comes the patient's widow hysterically charges the doctor and his serum with responsibility. Etc., etc. (Brandon Films, 200 W. 57th St., N. Y. 19.)

Faust. 70 min. Special rental. Produced in 1926. One of the most pictorially beautiful films ever made, a supreme example of German studio craftsmanship. Beautifully lighted, ingenious camera angles. Famous Emil Jannings plays the role of Mephistopheles. (Brandon Films.)

Italy:

Italy. Land of Inspiration. 10 min. Sale: \$25. Scenes showing historical landmarks and points of interest. (FitzPatrick Travel Pictures, 8624 Sunset Blvd., Hollywood 46, Cal.)

Le Due Orfanelle. 95 min. Apply for rental rate. An historical drama of two beautiful girls, in Paris, one girl blind. They are separated, and the blind girl is left at the mercy of beggars and thieves. Eventually reunited. (Brandon Films.)

NEW FREE-LOAN FRENCH FILMS

The French Embassy, Cultural and Information Division, 972 Fifth Ave., New York 21, N. Y. (not Washington!) has for free distribution a good number of films with French narration. Most recent ones added to its growing list are: *Mouramoure*, 20 minutes. Shows the natural beauties of Madagascar, as well as the modernization of its medical services and transportation system. "Palmes," 15 min. Depicts the traditional importance of palms in native African life and shows the modernization of the system of oil extraction. French narration. *Minarets dans le soleil*, 20 min. This film presents a story of the daily life of the French people who live in the village of Tlemcen in the northern part of Africa. *Terre Tropicale*. 20 min. Depicts the peanut industry in Central Africa. It shows the traditional methods of planting, harvesting, selling and the modern mechanized methods which are being introduced at the present time. *L'Adventure d'Un litre de lait*, 20 min. A can of powdered milk tells its own story of its experience since its production on a Burgundy farm. *Commandant Charcot*, 20 min. Tells the story of the French antarctic expedition of 1949. French narration.

NEEDED

Evaluation committees throughout the country to preview, appraise and prepare evaluations of films in all modern languages. Movies for this purpose are available at no cost from producers. Why not have the various AAT of . . . organize and develop same?

Audio-Visual sections in each language in national meetings. Sufficient material and interest are shown to warrant this type of program.

Book Reviews

CRAVEN, ROBERT K. and REY, GABRIEL, *Entretiens à Paris sur la France d'aujourd'hui*, Ginn and Company, New York, 1955, pp. 259. \$3.40.

An American professor of French and an executive of Librairie Hachette have collaborated with five French experts in producing an outstanding text on contemporary French civilization. In *Entretiens à Paris* students—and teachers—will find honest and perceptive answers to many of their questions about the material and cultural situation in the France of today. It is especially gratifying that the experts, while remaining factual and objective, draw conclusions and express their preferences. Thus M. Robert Mangin, *professeur agrégé au lycée Chaptal* and president of the "Ligue pour les États-Unis d'Europe," concludes three chapters on "Économie," "Sociologie," and "Politique" with a firm statement upon the necessity for European Union.

In the first of these chapters M. Mangin outlines the present status and the most pressing problems concerning agriculture, natural resources, labor, nationalization, the tax system, and industrial production; and he analyzes briefly the Marshall Plan. In "Sociologie" we learn of population trends, the peasantry and their movement to the cities, the housing crisis, the class tensions in the large cities, and the grave economic condition of the working class. Under religion and philosophy M. Mangin discusses both the Catholic church and the high percentage of free-thinkers, the concern of the Frenchman for security, the rôle of tradition, and—the French love of good food. He concludes that in spite of diversity of attitudes and of regions: "... nous sommes le pays de la diversité dans l'unité. C'est ce qui fait la force et l'originalité de la France. Et c'est pourquoi elle est, par sa diversité même, par son respect de la diversité humaine, par son humanisme, préparée à une organisation du monde qui dépasse ses frontières" (p. 69). The subjects treated in the chapter on politics include political parties, the political aspects of the high cost of living, communism in France, the election laws, and the relations between France and her colonies. He also makes a brilliant summary of the fears and hopes held by different segments of the population in the realm of international politics.

These three chapters, together with the excellent treatment of "Education" by Mme Le Sourd, *professeur agrégé au lycée Fénelon*, seem to me to hold the greatest interest for most students. Mme Le Sourd discusses the educational system and proposals for its reform, and she explains the traditional effort to foster the critical spirit in an intellectual élite. In this connection she cites an informative passage from the *Instructions* of 1938: "Les maîtres habituent les élèves à ne s'incliner devant l'autorité d'aucun maître,

pas même le leur. Aussi n'éprouvent-ils pas de plus vive satisfaction . . . que lorsqu'ils lisent dans leurs yeux . . . une opposition . . . une résistance. Enfin, se disent-ils, ils doutent, donc ils pensent; donc, nous avons fait notre métier" (p. 247).

The chapter on science by M. Marcel Eurin, *professeur agrégé au lycée Charlemagne*, affords an adequate and modest appraisal of French scientific thought and progress. Here, too, emphasis is placed upon the development of a critical élite. It is of passing interest to note that France, with approximately one-fourth of our population, had more medical students in 1949 (26,677) than we had in 1950 (24,800).

In their discussion of literature M. José Lupin, *professeur agrégé au lycée Lakanal*, and M. Gabriel Rey pass in review the novel, the theatre, poetry, surrealism, and existentialism. This is a large order to cover in thirty-two pages, even though they discuss only outstanding writers. While the numerous unfamiliar names will undoubtedly bewilder even a serious student, these pages serve as a good guide and might well be an inspiration for future reading. More readers will be bewildered by the remaining chapter on "Beaux-Arts" by M. Jean Forez. In spite of the vigorous and stimulating opinions of M. Forez, I fear the overwhelming effect of the rapid succession of schools of art and names of artists in the fields of sculpture, architecture, the cinema, the ballet, and music. It is surprising that so few illustrations were included in this chapter.

Unfortunately some of the superficial aspects of this book do not always equal the excellence of the text itself. The appearance, type, and diagrams are good, but the photographic illustrations are sometimes banal. Suggestions for further investigation and discussion are not accompanied by any bibliography. (Appropriate references are listed in *Scènes de la vie française* by M. Gilbert Chinard, also published by Ginn and Company, and in *La France au XXe siècle* by M. Robert Lacour-Gayet, the Dryden Press).

The treatment of vocabulary is anarchistic. The ten pages of the end vocabulary are completely inadequate, including easy words such as *déjeuner, espérer, gant, mer, osse, parti, plaisir, quelque*, etc., while omitting both at the end and in footnotes *arrêt forcé, signaux de circulation, reconstituer les terres, noeuds de voies ferrées, la Résistance, réaliste, propriétaires fonciers*, and many others. With rare exceptions, translations in footnotes are excellent, but the editors' plan is incomprehensible: some difficult terms translated in footnotes are found in the vocabulary, many are not; some words are not placed in footnotes until they have occurred once or more often, other words are unnecessarily repeated in footnotes at odd intervals. The vocabulary offers practically no help in translating subtitles to illustrations or in interpreting the clever cartoons of Gallic wit.

taken from *Carrefour*. It is, incidentally, difficult to understand why more editors don't omit entirely the expensive end vocabularies and reserve footnotes only for vital explanations. Every intermediate student can afford a Mansion's or the new fifty-cent Pocket Books dictionary.

Only one misprint need be mentioned: the Conference of Brazzaville was held in 1944 not in 1946 (p. 96). The utility of the book would be increased by numbering lines in the margin and by a good map of France to replace one of the identical maps of Paris on the inside covers.

Despite these external defects, the essential text lucidly explains the strains, hopes, ideals, and accomplishments of modern France. In a book designed for intermediate classes and for courses in civilization, the editors and their collaborators have successfully presented "the best tradition of liberal and objective thinking in France." *Entretiens à Paris* merits wide adoption.

GERALD A. BERTIN

Rutgers University

BÖCKELER, MAURA, Chorfrau der Benediktinerinnen-Abtei St. Hildegard zu Eibingen. *Scivias. Wisse die Wege*. Salzburg. Otto Müller Verlag (1954), 414 pp. DM 24, 70.

This new edition of *Scivias* by the German medieval mystic Hildegard von Bingen (1098-1179) written sometime between 1151 and 1179, in Latin, constitutes the second and latest translation into modern German of the mystic's 26 visions dealing with man's salvation. Addressed to the clergy of its day it deals not only with many theological and scriptural aspects of its central theme but seems to be the summation of the authoress's religious philosophy. As such it is considered to be a corner stone of German and, generally speaking, European medieval mysticism. It is divided into three books: *Unter dem Fluch der Sünde* (six visions); *Das Feurige Werk der Erlösung* (seven visions); *Die Reifende Fülle der Zeiten* (thirteen visions). There follow an Appendix, der "Einfältige Mensch"—Hildegard von Bremersheim; Notes bearing on the original text and its sources; a list of 134 "Anmerkungen"; a second list of 12 "Anmerkungen"; a list of Hildegard bibliography; a list of text quotations in *Scivias*, together with a summary of contents of their interpretations; and, an Index.

This edition of *Scivias* is based upon a faithful copy made by the Chorfrauen of the Benediktinerinnen-Abtei zu Eibingen of the Rupertsberg Codex, during the years of 1927-1933. Because of wartime stress the original Rupertsberg Codex (There are ten Codices alltold) was sent to Dresden for "safe-keeping" but was lost during the bombing and following occupation of that city by the Russians; thus, all subsequent work in *Scivias* is based on that recent copy. Following the system of mysticism of the "friendship of God," as developed by Thomas Aquinas and Ekkehart, Hildegard von Bingen sings in *Scivias* of the road God chose to meet man, a theme which centuries later was used by Lord Byron. There are other elements of later works of art evident such as: Haydn's *Creation*, Handel's *Messias*; elements of the Faustian man; features of Dante's *Divine Comedy*. Its significance for modern man can best be underscored by quoting the final statement on the inside flap of the book cover: "Ein unerschütterliches Vertrauen in die

Symphonik des Daseins gibt diesem Werk gerade heute apostolischen, zeitlosen Wert." Interspersed in the general body of ecclesiastical subject matter: the description and interpretation of Hildegard's vision, cast into an almost sermon-like form, there is a sizable body of secular knowledge. This more than suggests a profound polarity in the authoress's attitudes, touching, as it does upon such areas as natural sciences, medicine, social studies, etc.; of special interest to the student of medieval mysticism should be Hildegard's "Glaubensgebäude," or, "Structure of Faith," comprising chapters 2-10 of book three and illustrated by the plates numbered 21-31. *Scivias* in its modern German translation is not easy to read, although its exposition is clear and unequivocal; but in many passages it is carried by such profound poetical sentiment and great lyrical rhythm, rising steadily to the crescendo of its terminal "Hymn of Grace" that the reader and student is more than rewarded for his efforts.

Fascinating are the 35 full-color reproductions of the original Rupertsberg miniature illuminations. Their artistry is superb and far exceeds that of illuminations found in later MSS, as in the Manesse Ms. Each illumination depicts symbolically each of the 26 visions.

A number of unexplored problems are easily suggested by and in this text. To mention only a few: The picture of man in *Scivias*; early Faustian elements in man as portrayed by *Scivias*; its lyrical style, imagery and poetic aspects; sermons or interpretations of visions, etc.

Its significance to everyone who occupies himself seriously with medieval mysticism, especially here in the United States where little or nothing has as yet been done by way of scholarly efforts in matters of this remarkable mediaeval mystic, is unquestionable.

G. W. RADIMERSKY

Michigan State University

LOUIS, ANDREW, *German Grammar: An Approach to Reading*. New York: Henry Holt and Company, 1954, pp. vii+329+lxvii.

For one who is a strong advocate of teaching foreign languages in an aural-oral way, reviewing of a grammar as an approach to reading presents a real challenge.

Mr. Louis has produced a remarkable text which will probably be widely used by those advocating this method and by many who favor frequent comparisons between English and German. The book is based on long years of experience and is written, in a scholarly fashion indeed, so meticulously that it deserves to be read by every text writer, present and future. It consists of twenty-four lessons ingeniously divided into paragraphs of varying length and deductively presenting the different points of grammar, beginning with the present tense of the verbs "leben" and "ändern" and others according to their frequency and continuing with word order, cases, gender, negation, etc. While the declension and comparison of adjectives do not appear until lesson 21, the modals are introduced in lesson 3. Such new grammatical terms as "verb of person" and "verb of meaning" and others like "buzzed" s and "hissed" s should prove very effective.

Of the carefully chosen examples for pronunciation as well as grammar illustrations those on word order (pp. 29-

30; 41-42), tenses (pp. 63/4), verbs (pp. 132/65) and miscellaneous (pp. 318/9) are excellent. A definite asset is the additional active vocabulary with numbers in parentheses referring to chapters.

The condensed version of Keller's *Kleider machen Leute* (with the fine drawings) divided into 23 chapters is exceedingly well done and will surely hold every student's interest. The poem, "Der Fischer," and the song, "Die Gedanken sind frei," are welcome supplements.

There are no misprints, an extraordinary feat for a text of this size and also a credit to the publisher and printer. However, while the approximation of "fun" is fair for pronouncing the German o in "von" (p. 4), "breeder" and "dinner" for the ü in "Brüder" and "dünner" (p. 11) is pure dialect and can only be used when the students are being asked to round their lips while pronouncing ü. Some will know it from the French u. Page 126 #7 should read "gießt" instead of "begießt," and p. 128, line 3, "Füße, Flüsse" or, "am Fuße, im Flusse." The use of "sich befinden" (p. 188 #4 & 5) has been almost obsolete for decades and should be replaced by the idiom "gehen." The word "Danke" has to start the sentence, not finish it.

The author's intention of designating only one and a half to two class periods for each chapter as indicated in the preface does not do justice to the care with which he wrote the book. Chapter 2 f.i. has 18 pages of solid material plus exercises and text. However, the time element can easily be adjusted by the individual teacher.

ALBERT SCHOLZ

Syracuse University

GOEDSCHE, C. R. and GLAETTLI, W. E. *Einstein*. "Cultural Graded Readers" (German Series IV). New York: American Book Company, 1954, pp. vi+61. \$0.75.

SPANN, MENO and LEOPOLD, WERNER P. *Doktor Faust*. "Progressive German Readers" (Book Four). Boston: D. C. Heath and Company, 1954, pp. iv+60.

The two appealing collections of new reading material for beginners in German, the "Cultural Graded Readers" series and the "Progressive German Readers" series, have now each added a fourth volume. All four authors being, or having been, members of the same university, it seems like a challenging race, though it must be stated that each team follows a slightly different objective.

Einstein adds another biographical sketch to those of other famous German-speaking Americans described in the preceding issues: Sutter, Steuben, and Schurz. The series aims to give students of German "important and useful information regarding the significant participation of the German element in the making of the United States." The life story of a famous scientist who "per aspera ad astra" tenaciously perseveres in his tenets, provides interesting reading; the authors even attempt a simple statement of the theory of relativity, admitting however that "only a specialist can understand it."

As against the previous volumes, the passive voice is introduced. Phrases are often artfully repeated but not so that the flux of reading would suffer. Questions and other exercise material are provided liberally, as well as a com-

plete vocabulary. Only one printer's error is noted: *Lenzer* (p. 36, 17). The vocabulary is not always consistent in supplying principal parts, and the genitive or plural is not indicated for some ten nouns. (In a few instances both are missing.) If it is considered important to give the genitive and plural for *Sommer*, e.g., one would expect the same information for *Winter*, etc. The genitive of *Dutzend* is *Dutzends* without an inflectional e.

Doktor Faust is on a more advanced level in subject and treatment. The theme is dealt with in a rather novel manner, including a fictional account of the death of the historical Dr. Faust, a reconstruction of his life story from the *Volksbuch*, and a discussion of Goethe's drama. There is even room for a cursory mention of Thomas Mann's novel.

The use of considerable dialogue and a fluent style make the story extremely lively. Syntactical difficulties include the passive voice, the subjunctive, and participial constructions. There are fifteen questions to be used as exercise material and a complete vocabulary. *Herzschlag*, translated as stroke, should be rendered more accurately as heart-failure.

The printers of both volumes should note that in German, contrary to English usage, the quotation marks go inside the punctuation when only a word or phrase is quoted.

The two booklets will be welcomed as eagerly awaited modern additions to the reading material available on the elementary level.

SIEGFRIED H. MULLER

Adelphi College

GINER DE LOS RIOS, GLORIA, and GARCIA LORCA, LAURA DE LOS RIOS DE, *Cumbres... de la civilización española*. Henry Holt and Co., 1955. Pp. xi+249+liv. \$4.50.

This extremely handsome cultural reader is, like its French counterpart (François Denoeu, *L'Héritage français*, Henry Holt and Co., New York, 1953), truly a work of art. It is profusely illustrated with reproductions of important persons, places, architecture, paintings, manuscripts, maps, coins, etc., which make more meaningful the cultural content of the text.

Designed for use in the fourth semester, *Cumbres* differs from existing Spanish civilization readers in that an attempt is made to present Spanish culture through the lives and works of nineteen representative figures. It soon becomes apparent, however, that in most chapters the editors' comments are considerably longer than the original source materials. The first chapter deals with Seneca, representing Roman Spain. Introductory remarks on Seneca are followed by some of his sayings and excerpts from *Medea*, translated by Unamuno. San Isidoro was chosen to illustrate Visigothic Spain; especially timely is the selection "El átomo" from the *Etimologías*. The influence of the Arabs and Jews on Spanish civilization is taken up in the next two chapters in the persons of Abderraman III and Maimonides respectively. These background chapters are important in making the student aware of Spain's rich and varied cultural heritage. I would, however, question the value of the six-page selection from *Medea* as a means of interpreting the Roman influence in Spain. The chapter on the *reconquista*

has well-chosen selections from the *Cid* in the Pedro Salinas translation. Alfonso X illustrates *La España cristiana* and there are three short but good selections from the *Siete Partidas*. The editors, however, leave the impression (p. 58) that the Wise King was himself the sole author of all the works associated with his name.

Subsequent chapters discuss Cisneros: *La España renacentista*; Carlos V: *La España Imperial*; Hernán Cortés: *España en América*; El Greco: *España en su pintura*. The chapter on Spanish mysticism contains selections from Fray Luis de Granada, Fray Luis de León, Santa Teresa and San Juan de la Cruz. The chapter on *El pícaro* presents interesting selections from *Lazarillo de Tormes*. The longest chapter in the book, almost twenty pages, is devoted to Cervantes and *Don Quijote*. Three of the most dramatic scenes of *Fuenteovejuna* are given in the chapter on Lope de Vega. Velázquez, Goya and Manuel de Falla represent the fine arts in a chapter apiece. Zorilla's *Don Juan Tenorio* is the only literary selection of the nineteenth century; it is regrettable that no example of the Spanish novel is included. The final chapter is devoted to Spain's great liberal crusader, Francisco Giner. A *cuestionario* is provided for each chapter.

Difficult constructions are explained or translated in wide margins at the side of the text. Many uncommon words, however, beyond the scope of fourth semester students, have not been translated. A number of misprints, mainly accents, were noted.

Cumbres will give terminal students a taste of Spanish literature and civilization through original sources, while providing a good background for those who go on to advanced courses.

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FRANCIS, NELL JO and JOSEPH RAYMOND, *Rodeo Gramatical*, D. C. Heath & Co., Boston, 1954, pp. xiii+209. \$2.20.

Rodeo Gramatical is a clever round-up of Spanish grammar, idioms, and proverbs especially designed for the intermediate high school or college study of Spanish. It is witty, colorful, and adaptable to classroom use. Indeed, it plugs many holes in the dike which foreign language teachers are called upon to service these days. For it not only provides a good grammatical review, but it also includes adequate reading material in the form of short stories and fictitious letters, and conversational material in the question and answer exercises. Composition exercises, too, offer additional opportunity to develop this aspect of language learning. And the cultural side, particularly the humorous and reflective proverbs, contains much of the Spanish psychology of classical literature, and here the teacher may discover a veritable gold mine of Spanish folklore i.e., "Donde hay amor hay dolor."

Rodeo Gramatical is divided into sixteen chapters, beginning with the definite articles, and continuing with a rather definite emphasis upon verbs, their conjugation and usage. The subjunctive receives particular attention, and the idiomatic use of *tener*, *hacer*, *deber*, etc., is covered in well organized, but not too extensive sweeps (i.e., Chap. 12). Chapter sixteen concludes with a coverage of the con-

junctions *para* and *por*, *pero* and *sino*.

Three appendixes enhance this text. Appendix I presents the conjugations of regular, irregular, radical-changing, and orthographic changing verbs. Appendix II contains more folkloric material: proverbs, riddles, and popular ballads. Appendix III presents the "keys" or answers to riddles and other questions. A Spanish-English and English-Spanish vocabulary is also added.

A careful perusal of this review grammar may give the reader a mixed impression. First, for those teachers sincerely interested in the modernization of Spanish instruction, this book breathes something of the new spirit. Grammar texts are notoriously dry, colorless, and unattractive. Yet, the corral of *Rodeo Gramatical* is alive with vivid and colloquial specimens of everyday Spanish. Secondly, it may seem to some teachers that the authors were overly ambitious trying to satisfy multiple aims (reading, conversation, grammar, composition, cultural), rather than concentrate on fewer objectives and do a better job of each.

For example, it would seem that the subjunctive mood (Chaps. nine and ten) deserves more of an abstract or philosophical-theoretical explanation, clearly illustrating the frame of mind and psychological poise of the speaker, other than the linguistic changes and conjugations which are the result of this emotional and psychic activity. Then, too, some examples are not above criticism: "Entre ud. y yo, Enrique, comienzo a preguntarme si algunos de mis amigos americanos juegan limpio porque mi cartera se vacía cada vez más," (p. 55). In addition to the predominant English tone of this construction, "se vacía" should read "se vaciaba." Also, "caer bien (mal)" is an idiom with several popular usages. It does not only mean "to fit" and "be becoming" (p. 78), but also "to agree with one's taste" or "to disgust one"; both of the latter seem a little stronger language.

These observations, however, are very minor and certainly do not detract significantly from the overall merit of this text. On the contrary, enthusiastic teachers constantly in search for a good classroom aid may find that *Rodeo Gramatical*, as a review grammar, is a very worthwhile novelty.

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HESSE, EVERETT W. and RODRÍGUEZ-ALCALÁ, HUGO, *Cinco Yanquis en España*. Libro de conversación y composición. New York, The Ronald Press Company, 1955, v, 169 pp. Price, \$2.50.

This is a text for college classes in Spanish conversation and composition on the second year level. It consists of a preface, complete index, twenty chapters dealing with the visits of five Americans (four students accompanied by a college professor) to various places of interest in Spain, and Spanish-English, English-Spanish vocabularies. Each chapter contains a conversation and questionnaire in Spanish, a study of Spanish idioms and idiomatic phrases, an exercise in the translation of English idiomatic expressions into Spanish, and a theme requiring the translation of English

conversation at various places into Spanish.

The places visited in the various cities of Spain have been well chosen for they are not only important from a viewpoint of interest to the sightseer but, also, as the authors state in the Preface, will appeal culturally to students of Spanish. The authors state also that they have endeavored to avoid superficiality and pedantry, and possibly for this reason a review of verb forms and other syntax has been omitted. Easily recognizable cognates and proper names identified in the text have been omitted in the vocabularies which have over 1600 entries in the Spanish-English section and over 1100 in the English-Spanish, the difference being due to the fact that the themes to be translated into Spanish form the smaller part of the text. The text has a high cultural value for it contains many references to Spanish geography, history, and especially to literature. The five Americans visit among other places, the University, the Prado Museum, the National Library in Madrid, the Escorial, Avila, Segovia, Toledo, Salamanca, Valencia, Barcelona, and Burgos. Outstanding figures in art and literature as well as their works are men-

tioned. The travellers discuss historical figures and compare what they see in Spain with what they have left behind in the United States.

Professor Hesse is already well-known for his bibliography of Tirso de Molina and his scholarly contribution on the Drama of the Golden Age in Spain. Professor Rodríguez-Alcalá, with an intimate knowledge of Spanish life, is a worthy associate. This reviewer is inclined to disagree with the calling "paella a la valenciana," the mother of the famous "arroz con pollo," a stew, but on the whole one can find few such points of disagreement.

This text will fill a need felt for a long time, namely, the need of a Spanish conversation book about Spain and dealing with its literature and culture. The book is attractively presented, the type is clear and seems to be almost free of errors. A map of Spain and several handsome photographs enhance its appearance. Teachers of Spanish will find *Cinco Vaqueiros en España* very valuable.

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ANNOUNCEMENT

Succeeding William R. Parker as Executive Secretary of the MLA in 1956 will be G. Winchester Stone, Jr., Professor of English at The George Washington University and expert in the English drama. Professor Stone will become a member of the faculty of New York University and serve as Associate Secretary of the MLA in 1955-56.

Professor Stone said recently: "The FL Program, by the recent cooperation of the many, appears to be well on towards functioning ideally—that is, continuing on its own momentum after being sparked by energy of the few. The MLA will, however, continue to exercise leadership and cooperation in this desirable Program. That it should do so is a matter of personal interest with me. I was impressed twenty-five years ago, and still am, by Madame de Staél's squib incorporated in my college German text:

Ein Mensch der vier Sprachen kann,
hat den Wert von vier Menschen.

These are days each needs the value of two, three, or even four men, but value principally in the power of communicating and understanding among peoples. Thus may those of us dedicated to the pursuit of humane letters help balance the might of deadly stockpiles mounting around us. Root effectiveness in American linguistic humanism lies in FLES. This aided by stimulating classroom teaching in the colleges can in a generation produce a wiser citizenry than we have known in our time. I consider furtherance of the FL Program a vital need and a pleasurable assignment."

Succeeding John Fisher as Treasurer and Assistant Secretary of the MLA, and taking office this fall, will be ALLAN F. HUBBELL, Associate Professor of English at NYU and editor of *American Speech*.

Professor Hubbell said recently: "Ever since I first heard of the MLA's FL Program I have been very interested in it and hopeful that it would prove effective. Surely it represents the kind of organized and sustained campaign that we have badly needed. It is not particularly difficult, I have found, to persuade people outside our profession that languages are important and that we Americans are much handicapped, both as a nation and as individuals, by our meager knowledge of them. But the mere conviction, held by unorganized persons and groups, that these propositions are valid will not in itself take us very far. They must be more widely embodied in the curriculums of schools and colleges, in the procedures of advisory officers, and in programs for the training of teachers. To attain such goals we need a continuing campaign like ours of public enlightenment and persuasion. As one of the new officers of the Association I shall certainly do all I can to insure the ultimate success of our program."

Books Received

Miscellaneous

- Concise Dictionary of American Literature.* Edited by Robert Richards. New York: Philosophical Library, 1955. Pp. vii+253. \$5.00.
- Havens, George R., *The Age of Ideas*. New York: Henry Holt and Company, 1955. Pp. x+474. \$4.50.
- Linguistics Today.* Edited by André Martinet and Uriel Weinrich. New York: Linguistic Circle of New York, 1955. Pp. 280. \$5.00.
- Master Works of World Literature.* Editors, Edwin M. Everett, Calvin S. Brown, and John D. Wade. New York: The Dryden Press, 1955. Pp. Vol. I, 1000; Vol. II, 958. \$4.75 each.
- Menton, Seymour, *Saga de México*. New York: Appleton-Century Crofts, Inc., 1955. Pp. xix+245. \$2.95.
- Philosophy and Analysis.* Edited by Margaret MacDonald. New York: Philosophical Library, 1954. Pp. viii+296. \$7.50.
- Quintana, Ricardo, *Swift: An Introduction*. New York: Oxford University Press, 1955. Pp. x+284. \$4.25.
- Selection: A Reader for College Writing.* Edited by Walter Hovinghurst et al. New York: The Dryden Press, Publishers, 1955. Pp. xii+740. \$3.75.
- Seymour, William Kean, *Burns into English*. Renderings of Selected Dialect Poems of Robert Burns. New York: Philosophical Library, 1954. Pp. 160. \$3.75.
- Trawick, Buchner B., *World Literature*. College Outline Series. New York: Barnes and Noble, 1955. Pp. 373. \$1.75.
- Trends on Recent Literature on Teaching the Language Arts.* Edited by Edna L. Furness. Laramie: The Wyoming School Study Council, University of Wyoming, 1954. Pp. 34. \$0.75. Typed.

French

- Bellé, René and Andrée Fenelon Haas, *Vingt Contes du Vingtième Siècle*. New York: Henry Holt and Company, 1955. Pp. 165+voc. lvii, \$2.80.
- Gautier de Coinci, *Les Miracles de Notre Dame*. Publié Par V. Frederic Koenig. Genève: Librairie Droz, 1955. Pp. L+177.
- Johnson, Carl L., *First Year French*. Boston: D. C. Heath and Company, 1955. Pp. xii+510. \$4.25.
- Palmeri, Joseph, *First Year in French*. New York: American Book Company, 1955. Pp. xii+402. \$4.00.
- Peyre, Henri, *The Contemporary French Novel*. New York: Oxford University Press, 1955. Pp. xvi+363. \$5.00.
- Winegarten, Renée, *French Lyric Poetry in the Age of Malherbe*. New York: Barnes and Noble, 1955. Pp. xiv+156. \$3.00.
- Zeller, Sister Mary Francine, *New Aspects of Style in the Maxims of La Rochefoucauld*. A. Dissertation. Washington: The Catholic University Press, 1954. Pp. 174.

German

- Scholl, Inge, *Die Weisse Rose*. Edited by Erika Meyer. Boston: Houghton Mifflin Company, 1953. Pp. xi+129. \$1.60.
- Van de Luyster, Nelson and Paul H. Curts, *German Grammar for Science Students*. Boston: D. C. Heath and Company, 1955. Pp. xx+320. \$3.40.
- Von Aue, Hartmann, *Gregorius*. Translated by Edwin H. Zeydel. Chapel Hill: The University of North Carolina Press, 1955. Pp. 143. \$3.00. paper.
- Von Hofe, Harold, *Im Wandel der Jahre: Deutsches Lesebuch für Aufänger*. New York: Henry Holt and Company, 1955. Pp. vi+244+voc. xxxiv. \$4.40.

Spanish

- Arjona, J. H., *Active Spanish*. New York: American Book Company, 1950. Pp. xxv+237.
- Barlow, Joseph W., *Basic Elements of Spanish*. New York: Appleton-Century Crofts, Inc., 1955. Pp. xii+238. \$3.00.
- Batchelor, C. Malcolm and John C. Vorraph, *Horizontes Latinoamericanos*. Translations by William M. Whitby and James O. Crosby. New York: American Book Company, 1955. Pp. viii+356. \$3.75.
- Bibliography of Contemporary Spanish Literature*. Compiled by William A. McKnight et al. Chapel Hill: Bibliography Committee, MLA, 1953. Pp. 24. \$0.50.
- Brushwood, J. S., *The Romantic Novel in Mexico*. Columbia, Missouri: The University of Missouri Studies, 1954. Pp. 99. \$2.50.

- Buero Vallejo, Antonio, *Historia de una escalera*. New York: Charles Scribner's Sons, 1955. Pp. xxvii+179.
- Cumbres de la civilización española*. Selección y comentarios de Gloria Giner de los Ríos and Laura de los Ríos de García Lorca. New York: Henry Holt and Company, 1955. Pp. xi+249+voc. liv. \$4.50.
- Franco, Angel, *El Alma de la Oración: A Study of the Spanish Verbs*. Gettysburg, Pennsylvania: Gettysburg College, 1954. Pp. xii+241.
- Franco, Angel, *Ensayos de Interpretación de Ibero-America*. Gettysburg, Pennsylvania: Gettysburg College, 1954. Pp. 287.
- Franco, Angel, *El Tema de América en los Autores Españoles del Siglo de Oro*. Gettysburg, Pennsylvania: Gettysburg College, 1954. Pp. 576.
- Hesse, Everett W. and Hugo Rodríguez-Alcalá, *Libro de conversación y composición*. New York: The Ronald Press Company, 1955. Pp. v+169. \$2.50.
- Readings in Technical and Scientific Spanish*. Ed. Conrad P. Hornberger. Brooklyn: Polytechnic Institute, 1955. Pp. mimeographed 80.
- Spanish Poems of Love*. Translated by Mildred E. Johnson. New York: Exposition Press, 1955. Pp. 62. \$3.00.
- Starr, Wilmarth H., Alfred G. Pellegrino, Henri A. Casavant, *Functional Spanish*. New York: American Book Company, 1955. Pp. xv+320.

Other Languages

- The Field of Yiddish*. Edited by Uriel Weinreich. New York: Linguistic Circle of New York, 1955. Pp. ix+317. \$5.00.
- Goldoni, *I Rusteghi*. Italian Translation. Edited with notes, exercises and vocabulary by Joseph Louis Russo. Boston: D. C. Heath and Company, 1955. Pp. xxvi+163. \$2.00.
- Turgenev, Ivan, *Rudin*. Edited by Salina Stilman. New York: Columbia University Press, 1955. Pp. vii+264. \$3.50.